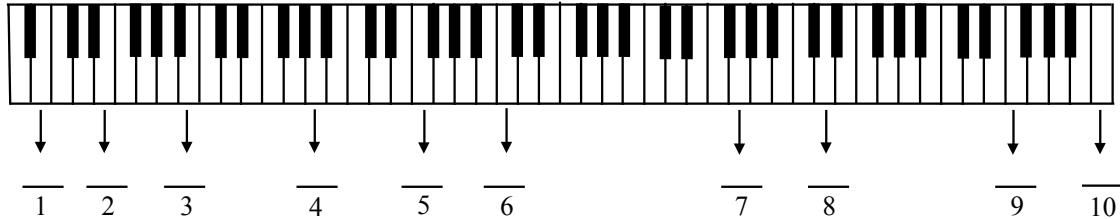
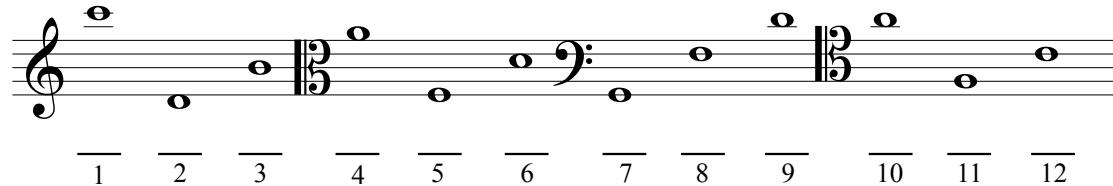


HOMEWORK EXERCISES*Assignment 1*

Section 1. Specify the note name and register number.



Section 2. Specify the note name and register number.



Section 3. Provide two enharmonic alternatives for each given note.

Example

A musical staff in bass clef showing four notes. Each note is circled with a number 1, 2, 3, or 4, indicating four different enharmonic spellings for each note.

(continued on next page)

NAME _____

Section 4. Using the WWHWWWH pattern, write the specified major scales without using key signatures.

E major scale



B♭ major scale



C♯ major scale



A♭ major scale



Section 5. Specify the major key given the key signature.



1

2

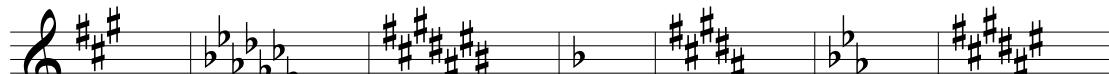
3

4

5

6

7



8

9

10

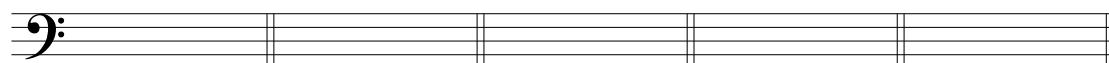
11

12

13

14

Section 6. Write the major key signature for each key given. Be sure to use the correct order for sharps and flats.



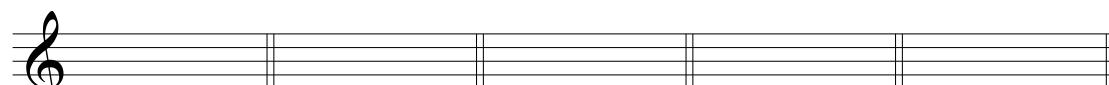
1. E♭ major

2. C♯ major

3. G♭ major

4. D major

5. F major



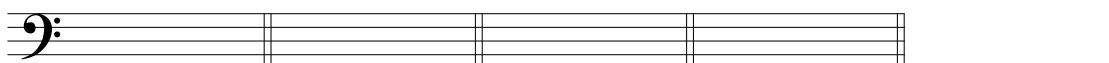
6. B major

7. D♭ major

8. F♯ major

9. A♭ major

10. G major



11. C♭ major

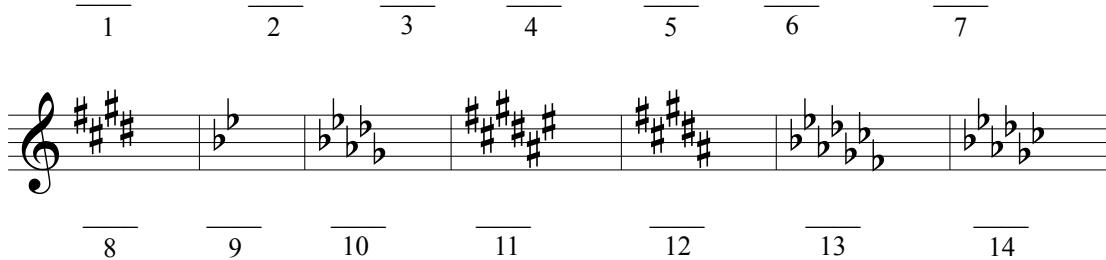
12. A major

13. B♭ major

14. E major

HOMEWORK EXERCISES*Assignment 2—Minor Scales and Key Signatures*

Section 1. Specify the minor key for each key signature given.



Section 2. Write the minor key signature and specified minor scale in each example.

A♭ harmonic minor scale
(include key signature)

C♯ melodic minor scale
(include key signature)

G natural minor scale
(include key signature)

F♯ melodic minor scale
(include key signature)

Section 3. Write the minor key signature for the given key in each example.

1. F minor

2. E minor

3. A♯ minor

4. G minor

5. B♭ minor

6. F♯ minor

7. A minor

8. B minor

9. G♯ minor

10. A♭ minor

11. E♭ minor

12. C♯ minor

13. C minor

14. D♯ minor

Section 4. Specify the scale degree number, given the key and the scale degree name.

1. In C minor, the mediant is ____
2. In F minor, the subtonic is ____
3. In F \sharp major, the dominant is ____
4. In A major, the submediant is ____
5. In F \sharp minor, the subdominant is ____
6. In B \flat major, the leading tone is ____
7. In G minor, the supertonic is ____

HOMEWORK EXERCISES*Assignment 3—Basics of Rhythm*

Section 1. For each example, specify the implied time signature and the meter (e.g., “simple duple”).

Beethoven, Op. 18, No. 1, II, mm. 72-75

1. Time Signature: _____ Meter: _____

Roland de Lassus, *Twelve Duos*, No. 2, mm. 1-3

Be - a - tus,
Be - a - tus, be - a - tus

2. Time Signature: _____ Meter: _____

Beethoven, Op. 57, I, mm. 78-80

3. Time Signature: _____ Meter: _____

Dufay, "Communio" from *Missa Sancti Jacobi*, mm. 10-13

sec - - - des, _____ ju - di - can - tes du -
sec - - - des, ju - di - can - tes du -

4. Time Signature: _____ Meter: _____

NAME _____

A musical score for piano, featuring two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). The score consists of ten measures. Measure 100 starts with a forte dynamic in G major. Measure 101 begins with a forte dynamic in G major, followed by a measure in E major (two sharps). Measure 102 starts with a forte dynamic in E major, followed by a measure in B major (three sharps). Measures 103-104 show a transition back to G major. Measures 105-106 show a transition back to C major. Measure 107 starts with a forte dynamic in C major. Measure 108 concludes with a forte dynamic in C major. The score includes various dynamics such as forte, piano, and sforzando, as well as performance instructions like 'cresc.' and 'dim.'. Measure 102 features a melodic line with eighth-note patterns and sixteenth-note grace notes. Measures 103-104 feature eighth-note chords. Measures 105-106 feature eighth-note chords. Measures 107-108 feature eighth-note chords.

5. Time Signature: _____ Meter: _____

Musical score for Mozart's K. 330, I, mm. 43-45. The score consists of two staves: treble and bass. The treble staff uses a common time signature and features sixteenth-note patterns. The bass staff uses a common time signature and features eighth-note patterns. The score is presented in a single-line format with a brace connecting the two staves.

6. Time Signature: _____ Meter: _____

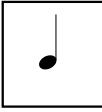
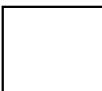
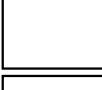
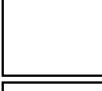
Musical score for Chopin, Op. 27, No. 2, mm. 20-21. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A-flat major (three flats) and common time. The key signature changes to B-flat major (one flat) for the first measure of each system. Measure 20 starts with a forte dynamic (f) in the treble staff, followed by a piano dynamic (sf) and a pianissimo dynamic (pp). Measure 21 starts with a forte dynamic (f) in the bass staff, followed by a piano dynamic (sf) and a pianissimo dynamic (pp). The score includes various slurs, grace notes, and dynamic markings. Measures 20 and 21 are separated by a vertical bar line.

7. Time Signature: _____ Meter: _____

Beethoven, Op. 111, II, mm. 16-17

8. Time Signature: _____ Meter: _____

Section 2. Use one note value (with one or two dots if necessary) to show the sum of all the rhythmic values given.

Example		
1.		
2.		
3.		
4.		
5.		
6.		
7.		

Section 3. Correct the incorrect rhythmic notation in each example in order to show the beats.

	Incorrect	Correct
1.		
2.		
3.		
4.		

HOMEWORK EXERCISES*Assignment 4—Intervals*

Section 1. Specify only the number, not the quality, for each example.

1. ____ 2. ____ 3. ____ 4. ____ 5. ____ 6. ____

Section 2. Identify the interval quality and size for each example.

1. ____ 2. ____ 3. ____ 4. ____ 5. ____ 6. ____

7. ____ 8. ____ 9. ____ 10. ____ 11. ____ 12. ____

13. ____ 14. ____ 15. ____ 16. ____ 17. ____ 18. ____

Section 3. Write the following intervals *above* the given note.

1. M2↑ 2. +4↑ 3. M7↑ 4. M2↑ 5. M6↑ 6. P5↑

7. m3↑ 8. m6↑ 9. P4↑ 10. m6↑ 11. +5↑ 12. m7↑

13. M3↑ 14. m2↑ 15. P5↑ 16. °5↑ 17. M6↑ 18. +5↑

NAME _____

Section 4. Write the following intervals *below* the given note.

The image shows three staves of musical notation. The first staff has a treble clef, the second has a bass clef, and the third has a bass clef. Each staff begins with a note (C, G, and C respectively) followed by a vertical bar line. Below each staff are numbered instructions:

- 1. m6↓
- 2. M2↓
- 3. +5↓
- 4. P4↓
- 5. M3↓
- 6. m3↓
- 7. M7↓
- 8. M2↓
- 9. m3↓
- 10. P4↓
- 11. P5↓
- 12. m3↓
- 13. °5↓
- 14. +4↓
- 15. m2↓
- 16. M3↓
- 17. M6↓
- 18. P5↓

Section 5. Review. Analyze the given major key signature, then name and notate the key signature for the *parallel* minor.

The image shows two staves of musical notation. The top staff has a key signature of one flat (B-flat), and the bottom staff has a key signature of two sharps (F-sharp and C-sharp). Below each staff is a blank line for writing the parallel minor key signature.

Ex. B \flat major \longrightarrow b \flat minor 1. major \longrightarrow minor

2. major \longrightarrow minor 3. major \longrightarrow minor

Section 6. Review. Correct the incorrect rhythmic notation in order to show the beats.

The image shows a musical staff in 6/8 time with a key signature of one sharp (G). It features a series of eighth notes and sixteenth notes. Above the staff, the word "Incorrect" is written above the first measure, which contains a sixteenth note followed by a eighth note. The second measure contains a sixteenth note followed by a eighth note. Above the staff, the word "Correct" is written above the second measure, which now contains a eighth note followed by a sixteenth note.

HOMEWORK EXERCISES*Assignment 5—Triads*

Section 1. Analyze the triad types (M,m, +, °) using lead-sheet symbols. Sus2 and sus4 chords are also included.

1. ___ 2. ___ 3. ___ 4. ___ 5. ___ 6. ___

7. ___ 8. ___ 9. ___ 10. ___ 11. ___ 12. ___

13. ___ 14. ___ 15. ___ 16. ___ 17. ___ 18. ___

Section 2. Write the specified triads and sus chords.

1. Dm 2. A 3. Eb sus4 4. Gb+ 5. F#o 6. Bb sus2

7. Fsus4 8. E 9. Gsus2 10. D° 11. C#m 12. A+

13. Gm 14. Db+ 15. F# 16. Ebm 17. B 18. C°

NAME _____

Section 3. Notate the inverted triads.

1. Dm/A 2. B \flat ^o/D \flat 3. F \sharp /A \sharp 4. Em/B
5. C \sharp m/E 6. G o /D \flat 7. D o /F 8. A/C \sharp

Section 4. Analyze the following inverted triads using slash notation.

1. ____ 2. ____ 3. ____ 4. ____ 5. ____ 6. ____
7. ____ 8. ____ 9. ____ 10. ____ 11. ____ 12. ____

Section 5. Correct the misspelled triads. Label your corrected spelling with lead-sheet notation. All of the examples are in root position (the lowest note is the root).

Incorrect Correct Incorrect Correct Incorrect Correct Incorrect Correct

1. ____ 2. ____ 3. ____ 4. ____

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 1
Practice Test

Section 1. Identify the name and octave register of each note. (4 points)

1. ____ 2. ____ 3. ____ 4. ____

Section 2. Write each key signature. (8 points)

1. B♭ minor 2. F♯ major 3. F minor 4. D major

Section 3. Specify the meter for each time signature. (4 points)

The meter of $\frac{3}{8}$ is _____.

The meter of $\frac{12}{16}$ is _____.

The meter of $\frac{6}{8}$ is _____.

The meter of $\frac{4}{4}$ is _____.

Section 4. Correct the rhythmic notation to show the beats. (5 points)

(continued)

NAME _____

Section 5. Write the following intervals *above* the given note. (4 points)

Four musical staves are shown, each with a note and a blank space above it for writing an interval. The first staff has a sharp sign on the second line. The second staff has a flat sign on the fourth line. The third staff has a natural sign on the fifth line. The fourth staff has a flat sign on the fourth line.

1. M6↑ 2. P4↑ 3. m7↑ 4. m3↑

Section 6. Write the following intervals *below* the given note. (4 points)

Four musical staves are shown, each with a note and a blank space below it for writing an interval. The first staff has a flat sign on the fourth line. The second staff has a natural sign on the fifth line. The third staff has a natural sign on the fifth line. The fourth staff has a sharp sign on the second line.

1. P5↓ 2. M3↓ 3. +4↓ 4. m7↓

Section 7. Analyze the following chords using lead-sheet notation, including slash notation for inverted chords. (9 points)

Six musical staves are shown, each with a chord symbol and a blank space for analysis. The chords are: G major (two sharps), D minor (one flat), G major (two sharps), C major (one flat), F major (one flat), and E major (one sharp).

1. ____ 2. ____ 3. ____ 4. ____ 5. ____ 6. ____

Section 8. Notate the specified triads and sus chords. (9 points)

Six musical staves are shown, each with a blank space for notation. The chords to be notated are: D♭ major, C♯ major, B♭m/F, E major (no flats or sharps), F♯m/A, and A♭sus4.

1. D♭ 2. C♯ 3. B♭m/F 4. E+ 5. F♯m/A 6. A♭sus4

HOMEWORK EXERCISES*Assignment 6—Roman Numerals and Cadences*

Section 1. Label each chord with a lead-sheet symbol above the chord and a Roman numeral below. When a chord is inverted, use slash chord symbols for lead-sheet symbols and modified slash chords for Roman numerals (e.g., ii/3rd).

1. ____ 2. ____ 3. ____ 4. ____ 5. ____ 6. ____

1. G: ____ 2. E♭: ____ 3. B♭: ____ 4. f♯: ____ 5. f: ____ 6. D: ____

7. ____ 8. ____ 9. ____ 10. ____ 11. ____ 12. ____

7. c♯: ____ 8. A: ____ 9. d: ____ 10. D: ____ 11. g: ____ 12. e: ____

Section 2. For each example, notate the key signature, notate the triad specified by the Roman numeral, and write the corresponding lead-sheet symbol above.

1. ____ 2. ____ 3. ____ 4. ____

1. g: III

2. A: vi

3. A♭: ii

4. b: ii^o

5. ____ 6. ____ 7. ____ 8. ____

5. e: vii^o/3rd

6. d: VII

7. C♯: IV

8. G: I/5th

NAME _____

Section 3. Label lead-sheet symbols above and Roman numerals below and analyze the type of cadence that ends the phrase. Notes in parentheses should be ignored when you're determining the Roman numerals and lead-sheet symbols in these exercises.

1. "Stand by Me" <https://youtu.be/pKtLNYNWbBw?t=1m28s>

Lead-sheet symbols: _____

Just as long as you stand stand by me. and dar - lin' dar - lin'

Roman numerals: A: 1 2 3

Cadence type: _____

2. "Blowin' in the Wind" (<https://youtu.be/33x39rRDGz0?t=48>)

Dylan

The an - swer my friend, is blow-in' in the wind, the an - swer is blow-in in the wind.

F: 1 2 3 4 5 6 7

Cadence type: _____

(continued on next page)

NAME _____

3. “Every Breath You Take” (<https://youtu.be/OMOGaugKpzs?t=2m38s>) Sting
 One of the chords in this example has no third; label it with a “5” after the root.
 Another chord is a type of sus chord when you include the notes in the voice part.

Ev-ry smile you fake Ev-'ry claim you stake I'll be watch-ing you.

A♭: 1 2 3 4

Cadence type: _____

4. “Menuet” BWV Anh. 116 (https://youtu.be/TRoqThj_Lww) Bach
 This example contains **incomplete chords** (triads without the fifth of the chord).

G: 1 2 3 4 5 6

7 8 9 10 11 12

Cadence type: _____

HOMEWORK EXERCISES*Assignment 7—Seventh Chords*

Section 1. Analyze the given seventh chords with lead-sheet symbols above and Roman numerals below.

1. b: _____ 2. Eb: _____ 3. e: _____ 4. E: _____ 5. d: _____ 6. Bb: _____

7. f: _____ 8. D: _____ 9. f#: _____ 10. g: _____ 11. c: _____ 12. G: _____

Section 2. Given the Roman numeral, provide the notes of the chord and the lead-sheet symbol above.

1. a: iv⁷ 2. Db: iii⁷ 3. f#: vii⁰⁷ 4. D: vi⁷ 5. c: iv^{7/3rd} 6. G: I^{M7}

7. f: V⁷ 8. Eb: ii⁷ 9. b: vii^{07/5th} 10. Bb: vii⁰⁷ 11. e: ii^{07/3rd} 12. F: IV^{M7}

(continued on next page)

NAME _____

Section 3. Analyze the harmonies in the excerpts with lead-sheet symbols above and Roman numerals below.

"You Can't Hurry Love"

Brian Holland, Lamont Dozier, Eddie Holland

B_b: 1 2 3 4

Cadence type: _____

Piano Sonata, Op. 10, No. 1, II

Beethoven

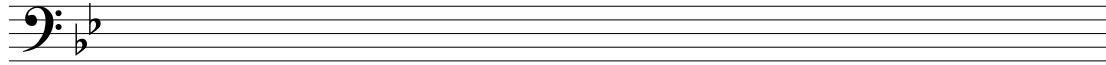
A_b: 1 2 3 4 5 6

7 8 9 10 11 12 13 14

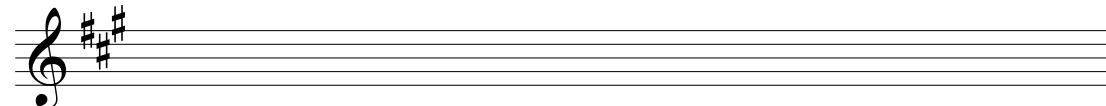
Cadence type: _____

HOMEWORK EXERCISES*Assignment 8—Harmonic Progression and Harmonic Function I*

Section 1. Write the circle of fifths progression in the following keys with root position triads.

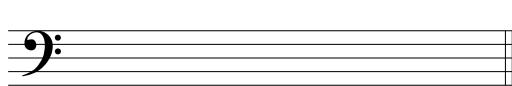


B♭ major: $\frac{I}{1}$ $\frac{2}{2}$ $\frac{3}{3}$ $\frac{4}{4}$ $\frac{5}{5}$ $\frac{6}{6}$ $\frac{7}{7}$ $\frac{I}{8}$

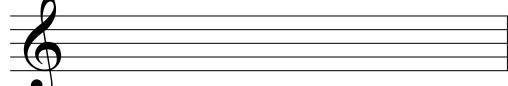


F♯ minor: $\frac{i}{1}$ $\frac{2}{2}$ $\frac{3}{3}$ $\frac{4}{4}$ $\frac{5}{5}$ $\frac{6}{6}$ $\frac{7}{7}$ $\frac{i}{8}$

Section 2. Write the “VI-II-V-I” progression in the following major and minor keys. Make sure your Roman numerals are of the correct quality. Write lead-sheet symbols above and Roman numerals below. Include the key signatures.

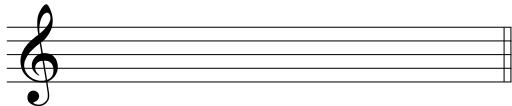


c♯: — — — —



E♭: — — — —

Section 3. Write the “III-VI-II-V” progression in the following major and minor keys. Make sure your Roman numerals are of the correct quality. Write lead-sheet symbols above and Roman numerals below. Include the key signatures.



A: — — — —



d: — — — —

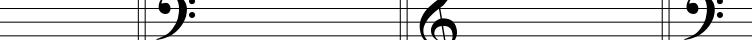
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Section 4. Review. Write the following intervals *above* the given note.

1. m3↑ 2. m6↑ 3. P5↑ 4. °7↑ 5. M3↑ 6. M6↑

7. °7↑ 8. M3↑ 9. +6↑ 10. m7↑ 11. °5↑ 12. P5↑

Section 5. Review. Given the lead-sheet symbol and key, write the key signature, triad or seventh chord, and Roman numeral.

G[#]/B B A♭maj⁷ Am⁷/G


 1. a: _____ 2. c[#]: _____ 3. E♭: _____ 4. G: _____

 F[#]/A[#] F[#]m Dmaj⁷ Fm


 5. b: _____ 6. D: _____ 7. f[#]: _____ 8. A♭: _____

Section 6. Specify the minor key given the key signature.

Section 7. Correct the rhythmic notation of the following example.

HOMEWORK EXERCISES*Assignment 9—Harmonic Progression and Harmonic Function 2*

Section 1. For each cadence, label the chord(s) involved.

AC = ____

PC = ____

HC = ____

DC = ____

Section 2. Analyze the following progressions with lead-sheet symbols above and Roman numerals below. Seventh chords are included.

b: 1 2 3 4 B♭: 1 2 3 4

G: 1 2 3 4 E♭: 1 2 3 4 5

(continued on next page)

Section 3. For each progression, do the following:

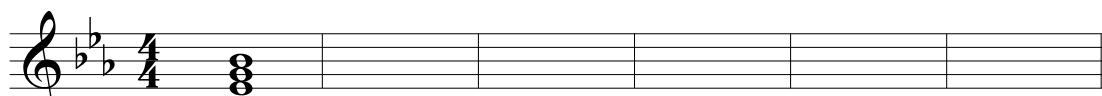
- (1) Given the Roman numerals, write the triads or seventh chords
- (2) Analyze the harmonies with lead-sheet symbols above the staff
- (3) Analyze the harmonic function of each harmony using the abbreviations
“ton.” for tonic function, “dom.” for dominant function, “pre-dom.” for pre-dominant function, and “ton. prol.” for tonic prolongation function
- (4) Specify the cadence that ends each progression



g: i VI iv ii^ø7/3rd V⁷ i

FUNCTION: _____

Cadence: _____



E^{flat}: I IV ii7/3rd I/5th V vi

FUNCTION: _____

Cadence: _____

HOMEWORK EXERCISES*Assignment 10: Non-Chord Tones*

Section 1. Fill in the blanks in the following table.

Non-Chord Tone Name	Approached by	Left by
Anticipation		
	Same note	Step down
		Step in opposite direction
Passing Tone		

Section 2. Analyze the harmonies with lead-sheet symbols above the staff and Roman numerals below. On the empty staff below, copy the notes from the upper staff while adding the following non-chord tones: two suspensions, one appoggiatura, and one escape tone. Do not add non-chord tones to the bass. The example is in F major.

Lead-sheet: _____

Rom. num.: _____

Section 3. For the following examples, analyze the harmonies with lead-sheet symbols above the staff and Roman numerals below, then analyze the non-chord tones.

NAME _____

Wright, Forrest, Borodin, "Stranger in Paradise" <https://youtu.be/WFrUsa5SUv0?t=13s>

Musical notation for "Stranger in Paradise" in G major, 4/4 time. The vocal line includes lyrics: "Take my hand ____ I'm a stran-ger in par-a-dise All lost in a". The piano accompaniment consists of sustained chords.

Corelli, Concerto Grosso in G Minor, Op. 6, No. 8, III. Adagio
<https://youtu.be/l7ghP250HAI?t=48s>

Musical notation for Corelli's Concerto Grosso in G Minor, Op. 6, No. 8, III. Adagio. The notation shows two staves: treble and bass. The bass staff has a key signature of E-flat major (one sharp). The vocal line starts with "E♭: ____".

Continuation of the musical notation for Corelli's Concerto Grosso in G Minor, Op. 6, No. 8, III. Adagio, showing two staves: treble and bass.

HOMEWORK EXERCISES*Assignment 11: Melodic Analysis—Part 1*

Section 1. For the following examples:

- Analyze motives using numbers (1, 2, etc.)
- Label lead-sheet symbols and Roman numerals when blanks are provided
- Label non-chord tones for notes in parentheses

Lead sheet: — — — —

Motives:

J.S. Bach, “Bourrée” from Suite in E minor, BWV 996 https://youtu.be/CPjfgRFrU_g

Section 2. For the following example, alter the given motives as specified. Also, provide lead-sheet symbols and Roman numerals, analyze non-chord tones, and specify the cadence. Notate the finished product using music notation software and email the specified file type to your instructor before class.

Lead sheet: — — — —

Motives:

1 2 1 inv. 2

Cadence: _____

(continued on next page)

Section 3. For the following example:

- Write the lead-sheet symbols
- Write the chords as half notes in the bass clef staff
- Analyze non-chord tones, including the ones you write
- Alter the given motives as specified to fit the harmony
- Specify the cadence
- Notate the finished product using music notation software and email the specified file type to your instructor before class

Lead sheet: _____

Motives:

1 2 1 2

frag. a frag. b

G: I

vi

ii/3rd

V

Lead sheet: _____

frag. a aug.

frag. b aug. & inv.

2 inv.

I

I/3rd

V

I

Cadence: _____

HOMEWORK EXERCISES*Assignment 12: Melodic Analysis—Part 2*

Section 1. For the following examples:

- Analyze subphrases using letters and primes (a, a', b, etc.)
- Label lead-sheet symbols and Roman numerals when blanks are provided
- Label non-chord tones for notes in parentheses

Lead sheet: _____

Subphrases: _____

e: _____

Lead sheet: _____

(subphrases) _____

Dvorak, Symphony No. 9, IV <https://youtu.be/89jOPAGJq-M?t=15>

(continued on next page)

NAME _____

G Am D F#^{o7} G Em Am⁷ D G

Subphrases:

G: _____

Mozart, Symphony No. 40, K. 550, III <https://youtu.be/muQLc1SFUqw?t=1m44s>

Section 2. For the following example:

- Write the lead-sheet symbols
- Write the chords in the bass clef staff
- Alter the given motives as specified to fit the harmony
- Analyze non-chord tones, including the ones you write
- Specify the cadence
- Notate the finished product using music notation software and email the specified file type to your instructor before class

Lead sheet: _____

Motives: 1 2 1 2 int. ch. 1 aug. 2 aug. & int. ch.

F: I

V

vi

ii/3rd

Lead sheet: _____

1 inv. 2 inv. 1 inv. 2 inv. 1 aug.

I

V

I

Cadence: _____

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 2
Practice Test

Section 1. Place the corresponding letter in the blank for each cadence. (4 points)

____ Plagal Cadence	A. V-VI
____ Half Cadence	B. IV-V
____ Authentic Cadence	C. V-I
____ Deceptive Cadence	D. IV-I

Section 2. Please fill in the blanks in the table below. (9 points)

Non-Chord Tone Name	Approached by	Left by
	Leap	
		Leap in opposite direction
		Step in same direction
Retardation		

Section 3. Given the key and Roman numeral, please write the specified chords. Include key signatures. (23 points)

A♭: IV

f♯: ii⁹/3rd

E♭: vii⁰/3rd

B♭: IV^{M7}/5th

g: V⁷

Section 4. For the following example, analyze the harmonies using lead sheet symbols above the grand staff and roman numerals below it. Analyze the non-chord tones. Label suspensions by numerical type. The example is in major. (24 points)

Lead-sheet: _____

F: _____

Section 5. For the following example:

First, Analyze motives using numbers (1, 2, etc.), noting alterations.**Second**, label the chords with Roman numerals. (This example is in B♭ major.).**Third**, under each Roman numeral, list each chord's harmonic function (tonic, dominant, pre-dominant, or tonic prolongation).**Fourth**, specify the cadence that ends the example. (24 points)

Motives:

A musical score for Section 5. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The key signature is B-flat major (two flats). The music starts with a half note C, followed by a eighth-note pattern (C, B-flat, A, B-flat), a quarter note C, another eighth-note pattern (C, B-flat, A, B-flat), a quarter note C, and a sixteenth-note pattern (B-flat, A, G, A, B-flat, A). The bottom staff shows the harmonic progression: a half note C, followed by a half note G, a half note C, a half note G, and a half note C.

Rom. Num: _____

Function: _____

Cadence: _____

Section 6. For the following example:

First, Analyze subphrases using letters and primes (a, a', b, etc.) and motives using numbers, noting motivic alteration when it occurs.**Second**, label the chords with Roman numerals. (This example is in D major.).**Third**, under each Roman numeral, list each chord's harmonic function (tonic, dominant, pre-dominant, or tonic prolongation).**Fourth**, specify the cadence that ends the example. (27 points)

Subphrases:

Motives:

A musical score for Section 6. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The key signature is D major (no sharps or flats). The music starts with a half note C, followed by a eighth-note pattern (C, B, A, B), a half note C, a half note E, a half note C, and a half note E. The bottom staff shows the harmonic progression: a half note C, followed by a half note E, a half note C, a half note E, and a half note C.

Rom. Num: _____

Function: _____

Cadence: _____

HOMEWORK EXERCISES*Assignment 13: Form in Popular Music*

For each song, fill in the beginning time for each section, label each section type (verse, pre-chorus, chorus, post-chorus, interlude, introduction, coda, A, B, or C section, etc.), and the number of bars in each section of the form. There may be more lines provided than needed for each example.

a. My Romance: <https://youtu.be/Mk0uN5Eh-yI>

Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars

Formal type (circle one): Verse-Chorus AABA ABAC

b. Learn to Fly: <https://youtu.be/HJMLLKgknvk>

Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars

Formal type (circle one): Verse-Chorus AABA ABAC

c. As Time Goes By: <https://youtu.be/d22CiKMPpaY>

Time : ___ Section Type: _____, ___ bars
 Time : ___ Section Type: _____, ___ bars

Formal type (circle one): Verse-Chorus AABA ABAC

d. Rude: <https://youtu.be/PIh2xe4jnpk>

Time : ___ Section Type: _____, ___ bars
 Time : ___ Section Type: _____, ___ bars

Formal type (circle one): Verse-Chorus AABA ABAC

HOMEWORK EXERCISES*Assignment 14: Phrases in Combination I*

For each two-phrase excerpt below, do the following:

- Label chords with Roman numerals at the ends of phrases to determine cadences
- Label cadences by type (PAC, IAC, HC, PC, DC)
- Examine the motivic structure to determine if a phrase is a sentence
- Create a diagram of the form using cadence abbreviations (HC, DC, PC, IAC, and PAC) and letters to designate melody (*a*, *a'*, *b*, etc.). Use the “prime” symbol (') to show if a melody ends with a different cadence. In this chapter, the prime symbol should not be used to represent embellishment of the melody or changes in the harmonization or register.
- Name the form of the excerpt (parallel period, contrasting period, repeated phrase, phrase group, or phrase chain).

a. Schubert, Die Winterreise, D. 911, No. 11, “Frühlingstraum”
<https://youtu.be/p3uIKdOhRaI?t=9s>

The musical score consists of three staves. The top staff is treble clef, G major (two sharps), common time. The middle staff is bass clef, G major (two sharps), common time. The bottom staff is bass clef, G major (two sharps), common time. The vocal line starts with a dotted half note followed by eighth notes. The lyrics are: Ich träum-te von bun-ten Blu-men, so wie sie wohl blü-hen im Mai; ich träum-te von grünen. The piano accompaniment consists of eighth-note patterns in the treble and bass staves. A dynamic marking 'p' is placed above the piano staff. The vocal line ends with a fermata over the last note of the measure.

A:

— — —

The musical score continues with three staves. The top staff is treble clef, G major (two sharps), common time. The middle staff is bass clef, G major (two sharps), common time. The bottom staff is bass clef, G major (two sharps), common time. The vocal line begins with a sixteenth-note pattern. The lyrics are: Wie - sen, von lu - sti - gem Vo - gel - ge - schrei, vom lu - sti - gem Vo - gel - ge - schrei. The piano accompaniment consists of eighth-note patterns in the treble and bass staves. The vocal line ends with a fermata over the last note of the measure.

— — —

(continued on next page)

NAME _____

b. J.S. Bach, *Jesu, Joy of Man's Desiring*, BWV 147
<https://youtu.be/9ayLUAWmatk>

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 3/4 time with a key signature of one sharp. The music features eighth-note patterns with three vertical stems per note. The bass staff has sustained notes and a few eighth-note chords. The treble staff has continuous eighth-note patterns. A label 'G:' is positioned below the bass staff.

c. Haydn, Sonata in C, Hob XVI: 35, II https://youtu.be/iJGeH_4fcro

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one flat. The treble staff contains sixteenth-note patterns with grace notes and slurs. The bass staff has sustained notes and eighth-note chords. Dynamics include *mf*, *p*, *tr*, *f*, and a question mark above a measure. The bass staff ends with a treble clef. A label 'F:' is positioned below the bass staff.

HOMEWORK EXERCISES*Assignment 15: Phrases in Combination 2*

For each four-phrase excerpt below, do the following:

- Label chords with Roman numerals at the ends of phrases to determine cadences
- Label cadences by type (PAC, IAC, HC, PC, DC)
- Examine the motivic structure to determine if a phrase is a sentence
- Create a diagram of the form using cadence abbreviations (HC, DC, PC, IAC, and PAC) and letters to designate melody (*a*, *a'*, *b*, etc.). Use the “prime” symbol (') to show if a melody ends with a different cadence. In this chapter, the prime symbol should not be used to represent embellishment of the melody or changes in the harmonization or register.
- Name the form of the excerpt (parallel double period or repeated period).

(continued on next page)

NAME _____

a. Tchaikovsky, Nutcracker Suite, “Trepak” <https://youtu.be/67maTrSKjg>

Piano score for Trepak, measures 1-4. Treble and Bass staves. Key signature: one sharp. Time signature: 2/4. Dynamics: f p, sf, f p.

G:

Continuation of the piano score for Trepak, measures 5-8. Treble and Bass staves. Key signature: one sharp. Time signature: 2/4. Dynamics: mf.

Continuation of the piano score for Trepak, measures 9-12. Treble and Bass staves. Key signature: one sharp. Time signature: 2/4. Dynamics: f p, sf, f p.

Continuation of the piano score for Trepak, measures 13-16. Treble and Bass staves. Key signature: one sharp. Time signature: 2/4. Dynamics: mf.

NAME _____

b. Mozart, Piano Concert in A major, K. 488, I <https://youtu.be/DXeBFhqViYg>

Musical score for piano concerto movement I, section A. The score consists of two staves: treble and bass. The key signature is A major (two sharps). The tempo is indicated as *p* (piano).

A:

(which one is the cadence?)

Continuation of the musical score. The tempo is indicated as *mf* (mezzo-forte).

Continuation of the musical score. The tempo is indicated as *f p* (fortissimo).

(which one is the cadence?)

Continuation of the musical score. The tempo is indicated as *f p* (fortissimo) and *f* (forte).

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 3
Practice Test

Section 1. Please specify the note name and register number. (4 points)

1. ____ 2. ____ 3. ____ 4. ____

Section 2. Please write the following key signatures. Make sure your sharps and flats correctly placed.

1. E♭ minor 2. B major 3. D♯ minor 4. A♭ major

Section 3. Please answer the following questions.

1. What is the meter of 12/8? _____
2. Name two time signatures that are compound duple. _____ and _____
3. What is the meter of 2/8? _____
4. Name two times signatures that are simple triple. _____ and _____

Section 4. Please identify the following intervals.

1. ____ 2. ____ 3. ____ 4. ____ 5. ____ 6. ____

Section 5. Please write the interval above or below the given note, as specified.

1. +6↑ 2. M3↓ 3. °7↑ 4. m7↓

(continued on next page)

NAME _____

Section 6. Analyze the Roman numerals to write the lead-sheet symbols above and the notes of the triad or seventh chord on the staff.

1. D: ii/5th 2. e: ii^ø7 3. F: vii^ø7/7th 4. g: V 5. A♭: IVM7/3rd

Section 7. For the following example (Corelli, Op. 6, No. 8, IV, https://youtu.be/dwJ_N4KSziI):

- **First**, finish labeling the **motives** (use “mot. 1,” “mot. 2,” etc.) in bars 1-8
- **Second**, finish labeling **subphrases**. In bars 1-8, use “subphrase a,” “subphrase b,” etc. For slight alterations, use “subphrase a’,” etc.
- **Third**, finish labeling **phrases** (use “a,” “b,” etc.) in bars 1-8
- **Fourth**, label each non-chord tone (the non-chord tones are in parentheses)
- **Fifth**, label the chords with lead sheet symbols
- **Sixth** label the chords with roman numerals using uppercase for major and lowercase for minor, and specifying inversion. (This example is in minor)
- **Seventh**, under each roman numeral, list each chord’s harmonic function (use “ton.” for tonic, “dom.” for dominant, “pre-dom.” for pre-dominant, and “ton. prol.” for tonic prolongation)

phrases:

subphrases:

motives:

Lead Sheet: _____

Rom. Num: _____

Function: _____

(continued on next page)

NAME _____

phrases: _____

subphrases: _____

motives:

Lead Sheet: _____

Rom. Num: _____

Function: (N/A)

HOMEWORK EXERCISES*Assignment 16—Figured Bass Inversion Symbols*

Section 1. Analyze the triads with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below the staff.

C: _____

Section 2. Analyze the seventh chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below the staff.

C: _____

Section 3. Label the given chords using Roman numerals with figured bass inversion symbols.

Lead-sheet: _____

Rom. num.: 1. D: _____ 2. g: _____ 3. e: _____ 4. f: _____

Lead-sheet: _____

Rom. num.: 5. E: _____ 6. d: _____ 7. B: _____ 8. D♭: _____

(continued on next page)

NAME _____

Section 4. Write the specified chords. Include key signatures. Write lead-sheet symbols above.

1. A: I⁶ 2. F: ii⁴₂ 3. b: V⁶₅ 4. g: vii⁰⁶

5. e: iv⁶₄ 6. B♭: vii⁰⁴₃ 7. f♯: VII⁶ 8. E♭: IV^{M6}₅

Section 5. Analyze the excerpt using Roman numerals with figured bass inversion symbols below and lead-sheet symbols above. Analyze non-chord tones.

J.S. Bach, Chorale 309, “O Mensch, bewein’ dein’ Sünde groß”

Lead-sheet:

E♭: ——————
1 2 3 4 5 6 7 8 9 10

HOMEWORK EXERCISES*Assignment 17—Secondary Dominants: Assignment 1*

Section 1. Approach each chord with its secondary dominant seventh chord (whose root lies a perfect 5th above the root of the chord of resolution). Label chords with Roman numerals below and lead-sheet symbols above.

D: _____ V⁷/ _____ V⁷/ _____ V⁷/ _____

g: _____ V⁷/ _____ V⁷/ _____ V⁷/ _____

Section 2. Analyze the following secondary dominants. Include lead-sheet symbols above.

1. F: _____ 2. E: _____ 3. g: _____ 4. b: _____ 5. c: _____

6. A-flat: _____ 7. G: _____ 8. F-sharp: _____ 9. D-flat: _____ 10. d: _____

Section 3. For the example below, please do the following:

- Copy the notes from the upper staff to the lower staff while adding the specified non-chord tones (UNT = upper neighbor tone); some of these are actually “embellishing tones” and are technically chord tones rather than non-chord tones
- Realize the lead-sheet symbols using quarter-note accompanimental texture
- Analyze the chords using Roman numerals with figured bass inversion symbols below the lower staff
- Notate this example using music notation software (such as MuseScore)
 - Turn in a printed-out score
 - Submit a MuseScore file or .ogg audio file as an email attachment

Am A⁷/G Dm/F Am/E B⁷/D[#] B⁷ Esus⁴ E

Am: _____ ————— ————— ————— ————— ————— ————— —————

HOMEWORK EXERCISES*Assignment 18—Secondary Dominants: Assignment 2*

Section 1. Write the following secondary dominants. Include lead-sheet symbols above. Include key signatures.

1. A♭: V⁴₃/vi 2. E: V⁷/IV 3. D♭: V⁴₂/ii 4. c: V⁶₅/III 5. g: V⁶₄/V

6. B♭: V⁴₂/IV 7. f♯: V⁴₃/VI 8. e: V⁴₂/VII 9. F: V⁶₅/ii 10. d: V⁶/V

Section 2. For the following excerpt from Beethoven’s “Pathetique” Sonata (II):

- Analyze the harmonies with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below
- Specify non-chord tones (the notes in parentheses)
- Name the form of the 8-measure excerpt (see Chapter 13, *Phrases in Combination*)

Listen at <https://youtu.be/mWgOJevGQ3g>

A♭: 1 2 3 4 5 6 7 8 9

NAME _____

10 11 12 13 14 15 16

Section 3. For the following example:

- Alter the given motives as specified, analyzing non-chord tones
- Add accompanimental texture of arpeggiated chords (see Chapter 14, *Accompanimental Textures*)
- Analyze the lead-sheet symbols above the upper staff using the Roman numerals
- Notate this example using music notation software (such as MuseScore)
 - Turn in a printed-out score
 - Submit a MuseScore file or .ogg audio file as an email attachment

Lead-sheet: _____

mot. 1 mot. 2 mot. 3 mot. 4 3 inv. mot. 4 1 inv.

d: i III_4^6 VI III iv V^6/V Vsus^4 V

HOMEWORK EXERCISES*Assignment 19—Secondary Diminished Chords: Assignment 1*

Section 1. Analyze the chords below with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below the grand staff.

A musical staff in G clef, with a bass clef below it. It consists of five measures. Each measure contains a single note (the root of a diminished chord) above a horizontal line, followed by a Roman numeral (I, II, III, IV, V) and a figured bass symbol (8, o, or a combination of both) below the staff.

1. d: _____ 2. e: _____ 3. B \flat : _____ 4. f \sharp : _____ 5. A \flat : _____

A musical staff in G clef, with a bass clef below it. It consists of five measures. Each measure contains a single note (the root of a diminished chord) above a horizontal line, followed by a Roman numeral (I, II, III, IV, V) and a figured bass symbol (8, o, or a combination of both) below the staff.

6. f: _____ 7. c \sharp : _____ 8. B: _____ 9. e \flat : _____ 10. g: _____

Section 2. Write the following secondary diminished chords. Include key signatures.

A blank musical staff in G clef, with a bass clef below it, consisting of five measures. Each measure has a vertical bar line and a horizontal line above it for writing the analysis.

1. E \flat : vii $^{\text{o}6}$ /vi 2. f: vii $^{\text{o}4}_3$ /VI 3. B \flat : vii $^{\text{o}4}_2$ /V 4. e: vii $^{\text{o}7}$ /VII 5. d: vii $^{\text{o}4}_3$ /V

A blank musical staff in G clef, with a bass clef below it, consisting of five measures. Each measure has a vertical bar line and a horizontal line above it for writing the analysis.

6. F: vii $^{\text{o}6}$ /IV 7. g: vii $^{\text{o}7}$ /III 8. c: vii $^{\text{o}6}_5$ /V 9. D: vii $^{\text{o}6}_3$ /ii 10. f \sharp : vii $^{\text{o}4}_2$ /V

(continued on next page)

Section 3. For each example, analyze lead-sheet symbols above and Roman numerals with figured bass inversion symbols below the staff. Analyze non-chords in parentheses. (Note: Stemless noteheads in parentheses are reminders of previously articulated notes that are still sounding.)

Billy Joel, "Just the Way You Are" <https://youtu.be/HaA3YZ6QdJU?t=7s>

The musical score consists of two staves. The top staff shows a melody line with various note heads and stems. The bottom staff shows harmonic information with Roman numerals (I, II, III, IV) and figured bass symbols (e.g., 8, 5, 4, 2). The lyrics are: "Don't go chang-ing ____ to try and please ____ me ____".

D: _____

J.S. Bach, Chorale 202, "O wir armen Sünder"

The musical score consists of two staves. The top staff shows a melody line with various note heads and stems. The bottom staff shows harmonic information with Roman numerals (I, II, III, IV) and figured bass symbols (e.g., 8, 5, 4, 2). The harmonic analysis below the staff is: e: _____

HOMEWORK EXERCISES*Assignment 20—Secondary Diminished Chords: Assignment 2*

Section 1. Analyze the chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below. Record this score into Soundtrap or another multi-track recording software program you are familiar with. When you have finished recording it, export it and share the audio file in MP3 format with your instructor. (Demonstrated in class.)

(♩ = 72)

Voice

We danced un - der the stars;

Lead-sheet: _____

Rom. num.: _____

Keyboard

Bass

**Hi-Hat
Snare Drum
Bass Drum**

Voice

on a sum - mer night

Lead-sheet: _____

Rom. num.: _____

HOMEWORK EXERCISES*Assignment 21—Mode Mixture*

Section 1. Analyze the following chords with lead sheet symbols above and Roman numerals with figured bass inversion symbols below.

E: ____ F: ____ D: ____ E \flat : ____ A: ____ B \flat : ____

1 2 3 4 5 6

Section 2. Given the Roman numeral and key, write the key signature, notate the chord on the staff, and analyze with lead-sheet symbols.

E \flat : bVII 7 b: V 6 /iv A: bIII g: vii o7 /V Ab: ii o4 G: ii o6

Section 3. For this excerpt from Robert Schumann's "Ich grolle nicht" (from *Dichterliebe*, Op. 48), analyze the chords with lead sheet symbols above and Roman numerals with figured bass inversion symbols below. Also, analyze the two non-chord tones. <https://youtu.be/c74ssX7IGq8>

mf

Ich groll-e nicht, und wenn das Herz ____ auch bricht.

C: _____

(continued on next page)

Section 4. Complete the following portion of the homework in Soundtrap.

- Determine chords that fulfill the requested harmonic function in the blank measures and notate them
- Analyze all chords with lead-sheet symbols, Roman numerals, and by harmonic function
- Record the chords in whole notes at a slow tempo like 60 or 70 b.p.m. using a sound from Synths→Rhythmic
- Record the bass in whole notes using a sound from Synths→Rhythmic
- Click on the eighth-note “Loops” icon on the right, then click “Drums” and listen to different drum loops by clicking on them; drag a loop you like to the area below your other tracks; drag the circle at the top right of the loop as necessary to fill 8 bars
- You can now make the tempo faster if you like (100 to 120)
- Click File→Export to create an MP3 version
- Submit the MP3 file electronically before the start of class

Lead-sheet: _____

Rom. num.: _____

Function: Tonic	Mode mixture (with b6)	Tonic	_____
-----------------	---------------------------	-------	-------

L.S.: _____

R.N.: _____

Func.: _____	Secondary of V	_____
--------------	----------------	-------

HOMEWORK EXERCISES*Assignment 22—The Neapolitan Chord*

Section 1. Analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below. Remember to use “N” instead of \flat II.

$f\sharp:$ $f:$ $e:$ $B\flat:$ $D:$ $d:$

1 2 3 4 5 6

Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.

1. $c\sharp:$ N⁶ 2. $b:$ N 3. $G:$ \flat VII⁷ 4. $d:$ vii⁰⁶/₅V 5. $F:$ N⁶₄ 6. $f\sharp:$ N⁶

(continued on next page)

NAME _____

Section 3. In this excerpt from “Die Krähe” from Franz Schubert’s song cycle *Die Winterreise*, analyze chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below. Identify any non-chord tones by putting parentheses around them and labeling them. Remember, non-chord tones do not fit in a chord when the chord is stacked in thirds.

<https://youtu.be/G-Gp41-IJuY>

Musical score for the first section of "Die Krähe". The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is two flats, and the time signature is 2/4. The first measure shows a single note followed by a rest. The second measure shows a single note followed by a rest. The third measure starts with a dynamic **p**. The fourth measure shows a single note followed by a rest. Measures 1-4 are enclosed in a bracket.

c: _____

Musical score for the second section of "Die Krähe". The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is two flats, and the time signature is 2/4. The first measure shows a single note followed by a rest. The second measure shows a single note followed by a rest. The third measure shows a single note followed by a rest. The fourth measure shows a single note followed by a rest. Measures 5-8 are enclosed in a bracket.

HOMEWORK EXERCISES*Assignment 23—Augmented 6th Chords I*

Section 1. Analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.

D: _____
1 A♭: _____
2 G: _____
3 B: _____
4 B♭: _____
5 c: _____
6

F♯: _____
7 f: _____
8 G: _____
9 g: _____
10 b: _____
11 F: _____
12

Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.

1. E♭: It⁺⁶ 2. a: Ger⁺⁶ 3. D: EnGer⁺⁶ 4. c: V₃⁴/V 5. B♭: Fr⁺⁶

6. f: N⁶ 7. A♭: vii^{o7}/V 8. b: Fr⁺⁶ 9. F: ♫III₄⁶ 10. c♯: vii^{o4}₂/iv

Section 3. In the following example, analyze subphrases, motives, fragments, non-chord tones (some are *not* in parentheses), and Roman numerals. <https://youtu.be/JTc1mDieQI8>

NAME _____

subphrase:

a

motive:

I

fragment:

a

g: _____

subphrase:

motive:

fragment:

g: _____

subphrase:

motive:

fragment:

g: _____

subphrase:

(motive)

fragment:

g: _____

HOMEWORK EXERCISES*Assignment 24—Augmented 6th Chords 2*

Section 1. Analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.

A musical staff in G major (one sharp) with a treble clef and a common time signature. It contains four measures. The first measure has an open circle above it and an '8' below it. The second measure has a half note above it and a '2' below it. The third measure has an open circle above it and an '8' below it. The fourth measure has an open circle above it and an '8' below it.

1. G: _____ 2. g: _____ 3. A: _____ 4. d: _____

A musical staff in E-flat major (two flats) with a treble clef and a common time signature. It contains four measures. The first measure has an open circle above it and an '8' below it. The second measure has an open circle above it and an '8' below it. The third measure has an open circle above it and an '8' below it. The fourth measure has an open circle above it and an '8' below it.

5. Eb: _____ 6. b: _____ 7. F: _____ 8. c #: _____

Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.

A blank musical staff with a bass clef and a common time signature, consisting of four measures.

1. f: Fr⁺⁶ 2. Ab: ii^{o4}₂ 3. E: EnGer⁺⁶ 4. d: vii^{o6}₅/V

A blank musical staff with a treble clef and a common time signature, consisting of four measures.

5. G: Ger⁺⁶ 6. D: N⁶ 7. b: V⁴₃/V 8. eb: Fr⁺⁶

(continued on next page)

Section 3. In Soundtrap, create the following:

- Use the “Bo Diddley Beat” for chords and bass line (see [Section 14.6](#) in the text)
 - Slow the tempo down to 60 bpm or slower to record
 - Experiment with different guitar/keyboard and bass sounds
 - Apply the chord symbols to the rhythmic figures in the guitar and bass parts
 - Copy and transpose the chords in the first 8 measures of the piece after recording the first bar (this will be demonstrated in class). Record or input the final 8 bars.
- Drums: Click “Add New Track,” then select “Drums and beats” then select “Patterns” then “Generate” (circled in red below). You can click “Generate” several times to keep trying new patterns. Drag your chosen pattern to last 16 measures.



- Speed the tempo up to 120 bpm when you’re done
- Analysis: Analyze the lead-sheet symbols as Roman numerals in C major
- Submit an MP3 file

The musical score consists of three main sections: C, F, and G. Each section has a specific key signature and time signature. The score includes three staves: Bass, Organ sound, and Drum groove (if not using "Drummer"). The Bass staff uses a treble clef and a common time signature. The Organ sound staff uses a bass clef and a common time signature. The Drum groove staff uses a bass clef and a common time signature. The score includes various rhythmic patterns, such as eighth-note chords and eighth-note bass lines. Key changes are indicated by Roman numerals (C, F, G) and sharps or flats. The score is divided into measures by vertical bar lines.

(composition continued on next page)

Section 3 continued.

A musical score for a 4x4 grid of instruments. The top row consists of four staves: C (two treble clef staves), Eø7 (one bass clef staff), F (one treble clef staff), and A♭7 (one treble clef staff). The bottom row consists of four staves: C (two treble clef staves) and Eø7 (two bass clef staves). The first two measures show chords: C major (two staves) and Eø7 (two staves). The third measure shows F major (one staff) and Eø7 (one staff). The fourth measure shows A♭7 (one staff) and Eø7 (one staff). The bottom row has a brace and a 2 above it, indicating two voices per staff.

Musical score for two voices (G and C) and basso continuo. The score consists of three staves. The top two staves are for voices G and C, each with a treble clef and four measures. The bottom staff is for the basso continuo, with a bass clef and two measures. Measures 1-2 show eighth-note patterns. Measure 3 shows a fermata over the first note of the measure. Measure 4 shows eighth-note patterns. The basso continuo staff has a sharp sign and a bass clef. Measures 1-2 show a single note. Measure 3 shows a fermata over the first note of the measure. Measure 4 shows a single note.

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 4
Practice Test

Section 1. Please analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.

1. c[#]: _____ 2. e: _____ 3. D: _____ 4. F: _____ 5. g: _____

Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.

1. E_b: V₃⁴/iii 2. f[#]: N⁶ 3. G: ii^{ø6}₅ 4. d: vii^{ø4}₂/VI 5. A_b: EnGer⁺⁶

Section 3. Please analyze non-chord tones in parentheses. Analyze chords using lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.

Lead-sheet: _____

B_b: _____

HOMEWORK EXERCISES*Assignment 25—Modulation I*

Section 1. For each given key, list the five closely-related keys.

1. c: _____

2. B♭: _____

3. E: _____

4. d♯: _____

5. G♭: _____

6. f♯: _____

Section 2. For each progression, analyze the Roman numerals with lead-sheet symbols and specify the second key.

Lead-sheet symbols: _____

Roman numerals: D: I V I vi
_____| : ii I⁶ ii⁶ I₄⁶ V⁷ I

Lead-sheet symbols: _____

Roman numerals: E♭: I V⁶/IV IV ii
_____| : vi ii⁶ I₄⁶ V⁷ I

Lead-sheet symbols: _____

Roman numerals: f: i V⁴/VI VI ii⁶|
_____| : vii⁶ I⁶ ii⁶ I₄⁶ V⁷ I

Lead-sheet symbols: _____

Roman numerals: a: i V⁶ i⁴ #vi⁷ iv⁶
_____| : ii⁶ ii I₄⁶ vii⁷/vi vi

Section 3. For this excerpt from Beethoven's *Minuet*, WoO 10, No. 2, do the following:

- Analyze the harmonies with Roman numerals below and lead-sheet symbols above
- Determine where the pivot chords occur and use a pivot bracket to show the Roman numerals in both keys (specify both keys)
- Complete a motivic analysis of the melody (using numbers—1, 2, etc.) and labeling melodic alteration with it occurs (“inv.,” “int. ch.,” etc.)
- Label cadences
- Name the form of the excerpt: _____
(Audio and score can be found at <https://youtu.be/ttHwuyJsZAI>)

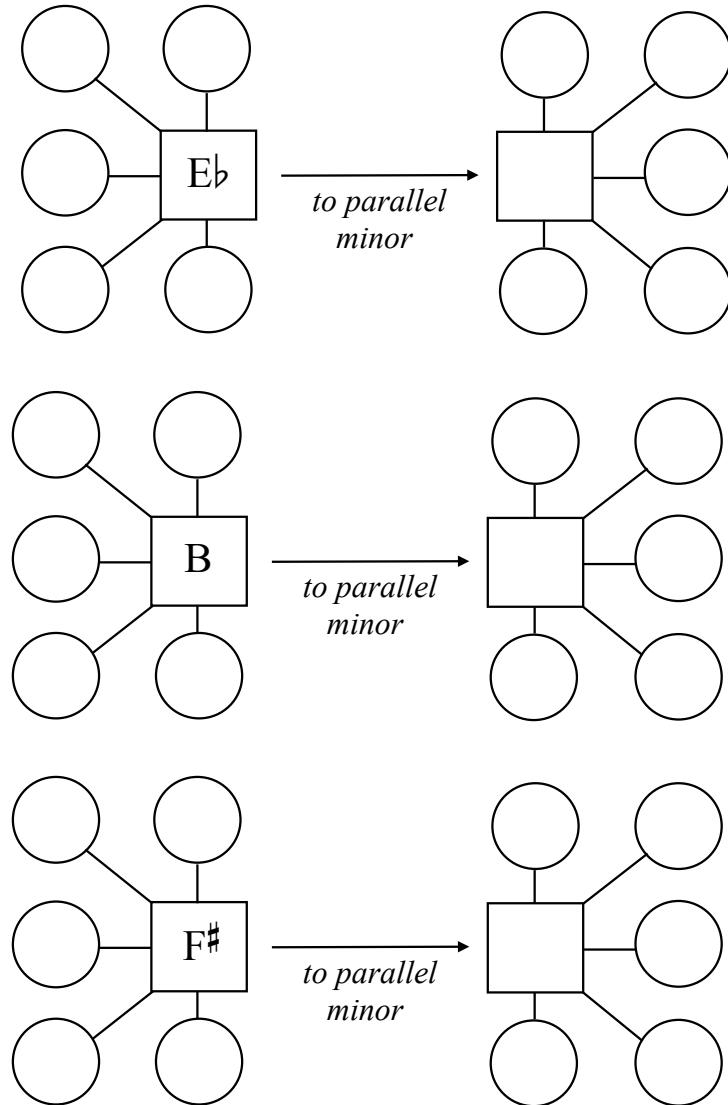
(cadence type? ____)

determine pivot
and include bracket

(cadence type? ____)

HOMEWORK EXERCISES*Assignment 26—Modulation 2*

Section 1. *Borrowed Chord Modulation.* List the closely related keys to the starting major key, then specify the parallel minor key and its closely related keys.



Section 2. For each progression, analyze the Roman numerals with lead-sheet symbols and specify the second key.

Lead-sheet symbols: _____

Roman numerals: D: I I⁶ IV V^{7/V}
 |
 _____: V⁷ vi ii⁶ I⁶₄ V⁷ I

Lead-sheet symbols: _____

Roman numerals: c: i V⁴₃ i V⁴₃/VI
 |
 _____: V⁴₃ I⁶ ii⁶₅ I⁶₄ V⁷ I

Lead-sheet symbols: _____

Roman numerals: E: I V⁶₅/vi vi iv⁶
 |
 _____: ii⁶ I⁶₄ V⁷ I

Lead-sheet symbols: _____

Roman numerals: Bb: I V⁶₅/IV iv iv⁶
 |
 _____: i⁶ ii⁶₅ i⁶₄ V⁷ VI

Lead-sheet symbols: _____

Roman numerals: g: i V⁴₃/VI VI N⁶
 |
 _____: I⁶ ii⁶₅ I⁶₄ V⁷ I

(continued on next page)

Section 3. For this excerpt from Haydn's *Minuet*, Hob. IX:3, No. 2, do the following:

- Analyze the harmonies with Roman numerals below and lead-sheet symbols above
- Determine where the pivot chords occur and use a pivot bracket to show the Roman numerals in both keys (specify both keys)
- Label cadences
- Name the form of the excerpt: _____

(cadence type? _____)

determine pivot
and include bracket

(cadence type? _____)

HOMEWORK EXERCISES*Assignment 27—Modulation 3*

Section 1. Determining Diatonic Common Chords. For each of the two keys in each example, list the diatonic chords as lead-sheet symbols and as Roman numerals then circle those diatonic to both keys.

Roman numerals: c:

Lead-sheet symbols in Cm:

Lead-sheet symbols in Fm:

Roman numerals: f:

Roman numerals: A:

Lead-sheet symbols in A:

Lead-sheet symbols in E:

Roman numerals: E:

Section 2. For the example below, do the following:

- Referring to the “Harmonic Flowchart” in Section 9.4.1 on Harmonic Function, fill in lead-sheet symbols, Roman numerals, and Harmonic Functions for the following example—be sure to put some of the chords in first inversion
- Choose a texture from either Section 14.3 (“Arpeggiated Accompaniments”), Section 14.4.3 (“Repeated 8th-note Chords”), or Section 14.4.4 (“Repeated Quarter-note Chords”)
- Create a melody by adding embellishments (see Chapter 10) and try to create repeating motives and/or subphrases (see Chapter 11); **notes in parentheses provide an alternative melodic path** if you wish to use them instead of the upper notes
- Notate the end result in a music notation program, submitting a printed score and audio playback
- LSS stands for Lead-Sheet Symbols, RN stands for Roman numerals, and HF stands for Harmonic Function

LSS:

RN: G: vi vi

D:

HF: Ton Dom PD /V Dom Dom Ton PD Cad⁶ Dom Ton

HOMEWORK EXERCISES*Assignment 28—Modulation 4*

Section 1. For each of the excerpts below, determine the method of modulation and label it. The starting key is given. Label the second key and analyze all chords as lead-sheet symbols above and Roman numerals below the staff.

Mozart, Horn Concerto No. 3 in E-flat major, K. 447, III.

<https://youtu.be/bfVTj-IybbQ?t=1m35s>

E_b: _____

(continued on next page)

NAME _____

Schubert, String Quintet in C major, D. 956, I. <https://youtu.be/4CdJPPqcaBk?t=1m44s>

C: _____

(continued on next page)

NAME _____

J.S. Bach, Chorale No. 56, "Christum wir sollen loben schon"
<https://youtu.be/m0pZ3Cdd8fc>

(Sometimes a Dorian key signature was used instead of natural minor in Baroque music; the Dorian mode will be discussed in a later chapter)

A musical score for two voices (Soprano and Bass) in 4/4 time. The key signature is A major (three sharps). The soprano part starts with a dotted half note followed by eighth notes. The bass part starts with a quarter note followed by eighth notes. The melody consists of eighth-note patterns and sustained notes.

e: _____

A continuation of the musical score in 4/4 time. The key signature remains A major (three sharps). The soprano and bass voices continue their melodic lines with eighth-note patterns and sustained notes.

Section 2. List the 4 chromatic mediants for each chord.

- a. Em: _____
- b. A♭: _____
- c. F♯: _____
- d. D♯m: _____

HOMEWORK EXERCISES*Assignment 29—Modulation 5*

Section 1. Analyze **lead-sheet symbols**, **motives** (with numbers, noting melodic alteration when it occurs), **non-chord tones**, **Roman numerals**, and **harmonic function**.

Mozart, Piano Sonata, K. 284, III <https://youtu.be/gI6HZsLbNXM>

LSS:

— — — — — — — —

Motives:

RN:

— — — — — — — —

HF:

— — — — — — — —

LSS:

— — — — — — — —

Motives:

RN:

— — — — — — — —

HF:

— — — — — — — —

Name the accompanimental texture in the example above: _____

Name the form of the example above (noting the cadences): _____

Specify the type of modulation that occurs in the example above: _____

(choose from diatonic common chord, secondary common chord, borrowed common chord, Neapolitan common chord, direct modulation, common-tone modulation, and sequential modulation)

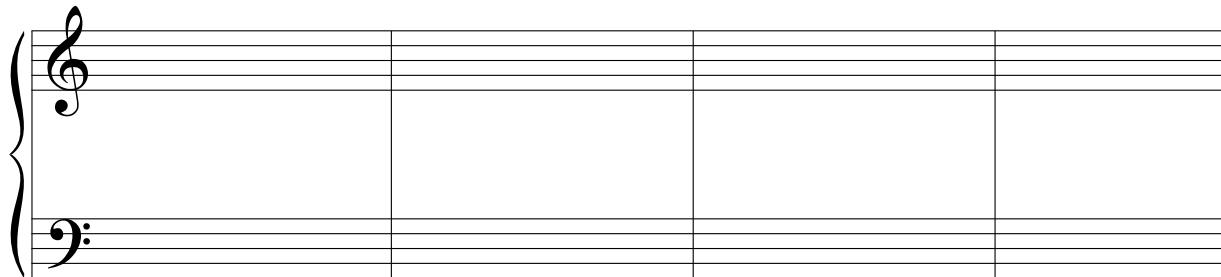
NAME _____

Section 2. Compose an eight-measure example using the motivic structure **and harmonic function (including the modulation)** as found in the example in Section 1 of this homework assignment. Create a new melody with new motives but the *same sequence* of motives as Mozart. You may use a different time signature, mode, and accompanimental texture.

Notate the final result in a notation program and submit a printed score and a recording.

LSS: — — — — — — — —

Motives: —————— —————— —————— ——————

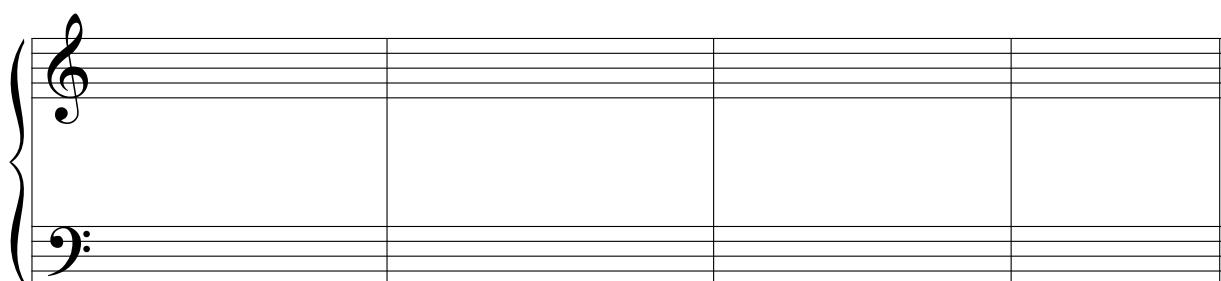


RN: — — — — — — — —

HF: — — — — — — — —

LSS: — — — — — — — —

Motives: —————— —————— —————— ——————



RN: — — — — — — — —

HF: — — — — — — — —

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 5
Practice Test

Section 1. For each given key, list the five closely-related keys.

1. b: _____

2. A♭: _____

Section 2. Determining Diatonic Common Chords. For each of the two keys in each example, list the diatonic chords as lead-sheet symbols and as Roman numerals then circle those diatonic to both keys.

Roman numerals: G: _____

Lead-sheet symbols in G: _____

Lead-sheet symbols in Am: _____

Roman numerals: a: _____

Section 3. List the 4 chromatic mediants for each chord.

a. Fm: _____

b. B♭: _____

Section 4. For the following progression, analyze the Roman numerals with lead-sheet symbols and specify the second key.

Lead-sheet symbols: _____

Roman numerals: E♭: I Fr⁺⁶ V I⁶
_____: N⁶ vii^{o7}/V i⁶₄ V⁷ VI

(continued on next page)

Section 5. For the examples below, determine and label the method of modulation (choose from diatonic common chord, secondary common chord, borrowed common chord, Neapolitan common chord, direct modulation, common-tone modulation, and sequential modulation). Label the second key and analyze all chords as lead-sheet symbols above and Roman numerals below the staff. Also, analyze non-chord tones.

1.

LSS:

A musical score for piano or organ. The top staff is treble clef, and the bottom staff is bass clef. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). The music consists of two measures of treble clef followed by two measures of bass clef. The first measure of treble clef starts with a B-flat major chord. The second measure of treble clef starts with an A major chord. The first measure of bass clef starts with a D major chord. The second measure of bass clef starts with an E major chord. The music concludes with a dynamic marking of $p\cdot$.

RN in F:

2.

LSS:

A musical score for piano or organ. The top staff is treble clef, and the bottom staff is bass clef. The key signature changes from C major (no sharps or flats) to G major (one sharp). The music consists of two measures of treble clef followed by two measures of bass clef. The first measure of treble clef starts with a C major chord. The second measure of treble clef starts with a G major chord. The first measure of bass clef starts with a C major chord. The second measure of bass clef starts with a G major chord. The music concludes with a dynamic marking of $p\cdot$.

RN in F#:

3.

LSS:

A musical score for piano or organ. The top staff is treble clef, and the bottom staff is bass clef. The key signature changes from A major (no sharps or flats) to B major (one sharp). The music consists of two measures of treble clef followed by two measures of bass clef. The first measure of treble clef starts with an A major chord. The second measure of treble clef starts with a B major chord. The first measure of bass clef starts with an A major chord. The second measure of bass clef starts with a B major chord. The music concludes with a dynamic marking of $p\cdot$.

RN in b:

HOMEWORK EXERCISES*Assignment 30—Enharmonic Modulation I*

Section 1. Notate the specified chord, resolve it, then notate and resolve the enharmonic respelling(s).

D: Ger⁺⁶ *resolve* _____

respell ↗

f: V⁷/VI *resolve* _____

respell ↗

_____ : *resolve* _____

Section 2. For the following Roman numeral progressions, label the chords with lead-sheet symbols, specify the new key, and notate the chords in the appropriate inversion on the staff below. The enharmonic pivot chord can be spelled correctly in only one of the two keys.

Lead-sheet symbols: _____

Roman numerals: g: i Ger⁺⁶ i_4^6 V^7
_____: Ger⁺⁶ i_4^6 V^7 VI N⁶ V

Lead-sheet symbols: _____

Roman numerals: A: I V_2^4/IV IV⁶ Ger⁺⁶
_____: V⁷ vi ii⁶₅ I⁶ V⁷ I

Section 3. Analyze with lead-sheet symbols and Roman numerals and label the enharmonic pivot chords in the examples below.

E: _____

b: _____

Section 4. For this excerpt from the fourth movement (“Danse nègre”) from Samuel Coleridge-Taylor’s *African Suite* (op. 35), label chords with lead-sheet symbols above and Roman numerals below. Specify the pivot chord. Analyze non-chord tones. <https://youtu.be/iHqUnfGNybk?t=20>

D: _____

(continued on next page)

NAME _____

cresc.

cresc.

sfsf

(*p r o l o n g a t i o n . . .*)

Additional measures of piano music, continuing the pattern of eighth-note chords and dynamics.

Additionally, please answer the following questions:

What are the birth and death years for Samuel Coleridge-Taylor? _____

What are the years of his Op. 1 and his final opus number? _____

What year was this piece, *African Suite* (Op. 35), written, and how old was Coleridge-Taylor when he wrote it? _____

HOMEWORK EXERCISES*Assignment 31—Enharmonic Modulation 2*

Section 1. Notate the specified chord, resolve it, then notate and resolve the enharmonic respelling(s).

A musical staff in G minor (one flat) with a treble clef. The key signature changes to D major (no sharps or flats) at the beginning of the staff. The first measure shows a viio⁷ chord. Subsequent measures show various respellings of this chord, each followed by a 'resolve' arrow pointing to a blank space for notation.

A musical staff in F# major (two sharps) with a treble clef. The key signature changes to D major (no sharps or flats) at the beginning of the staff. The first measure shows a viio⁷ chord. Subsequent measures show various respellings of this chord, each followed by a 'resolve' arrow pointing to a blank space for notation.

A musical staff in G major (one sharp) with a treble clef. The key signature changes to V⁷/IV (D major) at the beginning of the staff. The first measure shows a V⁷/IV chord. Subsequent measures show various respellings of this chord, each followed by a 'resolve' arrow pointing to a blank space for notation.

Section 2. Analyze with lead-sheet symbols and Roman numerals and label the enharmonic pivot chords in the examples below.

A musical staff in G major (one sharp) with a treble clef. The key signature changes to D major (no sharps or flats) at the beginning of the staff. The staff consists of seven measures of music.

A: _____

NAME _____

A musical staff in G clef, 4/4 time, and B-flat major (indicated by two flats in the key signature). The top half shows a sequence of chords: G major, A minor, B minor, C major, D minor, E major, F major, and G major. The bottom half shows a sequence of bass notes: D, E, F, G, A, B, C, and D.

bb: _____

Section 3. For this excerpt from the first movement of Mozart's Symphony No. 40, K. 550, label chords with lead-sheet symbols above and Roman numerals below. Specify the pivot chord. Analyze non-chord tones. <https://youtu.be/O0PChj-uQPo?t=219>

A musical staff in G clef, common time, and B-flat major (indicated by one flat in the key signature). The top half shows a sequence of chords: G major, A minor, B minor, C major, D minor, E major, F major, and G major. The bottom half shows a sequence of bass notes: D, E, F, G, A, B, C, and D.

Bb: _____

A musical staff in G clef, common time, and B-flat major (indicated by one flat in the key signature). The top half shows a sequence of chords: G major, A minor, B minor, C major, D minor, E major, F major, and G major. The bottom half shows a sequence of bass notes: D, E, F, G, A, B, C, and D.

(continued on next page)

Section 4. Complete the following example by doing the following: realize the Roman numerals, continue the accompanimental pattern, and notate the chord members (Rt. = Root) in the upper staff. Finally, embellish the melody with non-chord tones and notate the finished product using notation software. Submit a printed copy and audio.

Chord

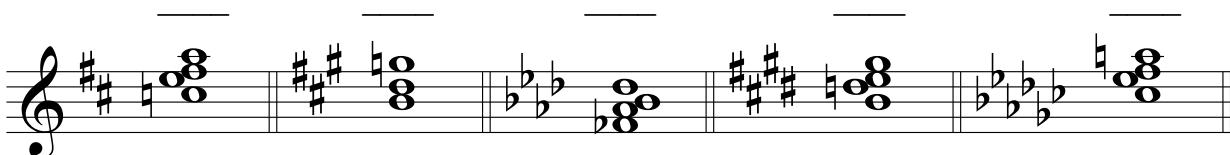
Member: Rt. 3rd 5th 7th Rt. 7th 5th 3rd

Chord

Member: 3rd 5th 3rd 5th Rt. 3rd 3rd

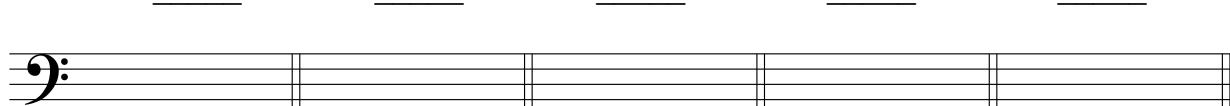
MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 6
Practice Test

Section 1. Please analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.



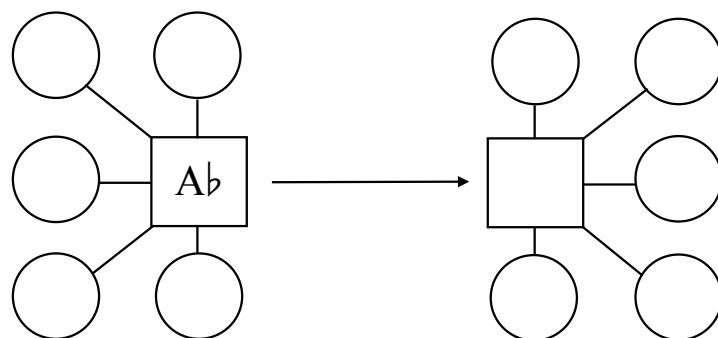
1. D: ____ 2. f[#]: ____ 3. Ab: ____ 4. c[#]: ____ 5. e: ____

Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.



1. E: ii^{o6}₅ 2. D: vii^{o4}₂/V 3. f: Fr⁺⁶ 4. A: V₃⁴/vi 5. G: EnGer⁺⁶

Section 3. *Borrowed Chord Modulation*. List the closely related keys to the starting major key, then specify the parallel minor key and its closely related keys.



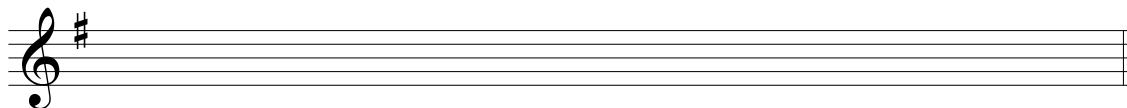
(continued on next page)

Section 4. For the following Roman numeral progression, label the chords with lead-sheet symbols, specify the new key, and notate all the chords in the appropriate inversion on the staff below. The enharmonic pivot chord can be spelled correctly in only one of the two keys.

Lead-sheet symbols: — — — — — — — — — —

Roman numerals: e: i V_5^6/iv iv Ger⁺⁶

_____: V⁷ vi N⁶ I⁶₄ V⁷ I



Section 5. Notate the specified chord, resolve it, then notate and resolve the enharmonic respelling(s).

c #: vii⁰⁷ *resolve* —

— : — *resolve* —

— : — *respell* () *resolve* —

— : — *respell* () *resolve* —

— : — *respell* () *resolve* —

A: vii⁰⁷ *resolve* —

— : — *respell* () *resolve* —

bb: Ger⁺⁶ *resolve* —

— : — *respell* () *resolve* —

eb: V⁷/iv *resolve* —

— : — *respell* () *resolve* —

Section 3. For the following example, label chords with lead-sheet symbols and motives above (noting melodic alterations) and Roman numerals and harmonic function below. Specify the pivot chord and the new key. Analyze non-chord tones by placing parentheses around them and labeling them.

Example 1.

LSS: _____

motives:

NCTs:

RN in F: _____

HF: _____ N/A

LSS: _____

motives:

NCTs:

RN: _____

HF: _____

(continued on next page)

NAME _____

Example 2.

LSS: _____

A musical score for two voices. The top voice (Soprano) has a treble clef and a key signature of one flat (B-flat). The bottom voice (Bass) has a bass clef and a key signature of one flat (B-flat). Both voices are in 12/8 time. The Soprano part consists of eighth-note patterns with grace notes. The Bass part consists of eighth-note patterns with some notes tied over from the previous measure. The music is divided into measures by vertical bar lines.

RN in g: _____

HF: _____ N/A

LSS: _____

A musical score for two voices. The top voice (Soprano) has a treble clef and a key signature of one flat (B-flat). The bottom voice (Bass) has a bass clef and a key signature of one flat (B-flat). Both voices are in 12/8 time. The Soprano part features eighth-note patterns with grace notes and a melodic line that includes a half note. The Bass part consists of eighth-note patterns with some notes tied over from the previous measure. The music is divided into measures by vertical bar lines.

RN: _____

HF: _____

HOMEWORK EXERCISES*Assignment 32—Review*

Section 1. Please analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.

1. F: _____ 2. e: _____ 3. Eb: _____ 4. Ab: _____ 5. A: _____

Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.

1. Bb: ii⁰⁴₃ 2. E: vii⁰⁴₂/V 3. f#: Ger⁺⁶ 4. b: V⁶₅/VI 5. F: EnGer⁺⁶

Section 3. For the following Roman numeral progression, label the chords with lead-sheet symbols, specify the new key, and notate all the chords in the appropriate inversion on the staff below. The enharmonic pivot chord can be spelled correctly in only one of the two keys.

Lead-sheet symbols: _____

Roman numerals: G: I V⁶₅/IV IV vii⁰⁷/V
_____: vii⁰⁶₅/vi vi ii⁰⁶₅ I⁶₄ V⁷ I

Section 4. For the example below, label chords with lead-sheet symbols (LSS) and Roman numerals (RN), specify the harmonic function for each chord (HF), analyze non-chord tones (NCTs), and analyze motives using numbers (1, 2, etc.) and abbreviations for melodic alterations (inv., aug., etc.) when they occur. There are two 4-bar phrases—analyze the two cadences and specify the name of the form for this excerpt.

LSS: _____

Motives: _____

NCTs:

RN in B \flat : _____

HF: _____

LSS: _____

Motives: _____

NCTs:

RN: _____

HF: _____

HOMEWORK EXERCISES*Assignment 33—Binary and Ternary Form 1*

Section 1. Analyze the forms of the Menuetto and Trio from Mozart's *Eine kleine nachtmusic*, K. 525, third movement. Determine the cadences by analyzing the Roman numerals of the chords that occur at cadences, then complete the diagrams following the music.

<https://youtu.be/NABoXeStA5w>

Menuetto
Allegretto

Roman numerals in G: _____

Cadence: _____

Cadence: _____

Cadence: _____

NAME _____

Trio

This section consists of four staves of music for three voices. The vocal parts are labeled 'tr' above them. Measure 15 starts with a forte dynamic. Measure 16 begins with a piano dynamic and includes dynamics 'sotto voce' and 'p'. Measure 17 continues with 'p' dynamics. Measure 18 begins with a forte dynamic. Measure 19 begins with a piano dynamic. Measure 20 ends with a forte dynamic.

15 Fine 20

Cadence: _____

Cadence: _____

This section consists of four staves of music for three voices. Measures 25 through 29 show a repeating pattern of eighth-note chords. Measure 30 begins a new section with a forte dynamic. Measures 31 through 34 continue the eighth-note chord pattern. Measure 35 concludes the section with a forte dynamic.

25

Cadence: _____

Cadence: _____

This section consists of four staves of music for three voices. Measures 30 through 34 show a repeating pattern of eighth-note chords. Measure 35 begins a new section with a forte dynamic. Measures 36 through 39 continue the eighth-note chord pattern. Measure 40 concludes the section with a forte dynamic.

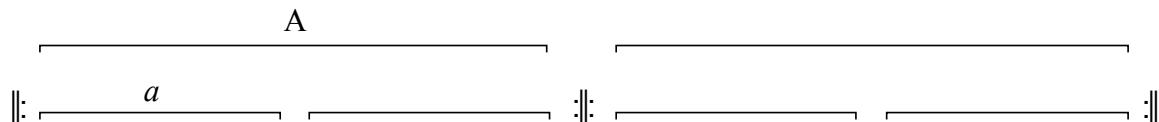
30 35 Menuetto da capo

Cadence: _____

Cadence: _____

Complete the following diagrams based on your analysis of the Menuetto and Trio. Include section labels using uppercase letters, phrase labels using lowercase letters, and cadences using the abbreviations PAC, IAC, HC, DC, PC.

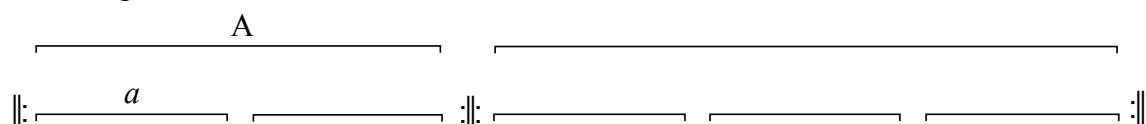
Menuetto diagram:



Circle all of the terms that apply to the name of the form of the Menuetto:

TWO-REPRISE SECTIONAL CONTINUOUS ROUNDED BALANCED BINARY TERNARY

Trio diagram:



Circle all of the terms that apply to the name of the form of the Trio:

TWO-REPRISE SECTIONAL CONTINUOUS ROUNDED BALANCED BINARY TERNARY

Section 2. For Minuet 1 from J.S. Bach's Partita No. 1 in B-flat major, please fill in the blanks below the staves and diagram the form. Also, name the form. You will need to determine which notes are non-chord tones in order to determine Roman numerals.

<https://youtu.be/HyMEKW3zF3Q>

NAME _____

The musical score consists of four staves of music for two voices. The top two staves begin at measure 14, with the first ending (1.) leading to the second ending (2.). The bottom two staves begin at measure 19. Measures 26 and 33 continue the pattern. Measure 33 concludes with a repeat sign and two endings, labeled 1. and 2., separated by a double bar line.

Create a formal diagram for this piece in the space below:

Circle all of the terms that apply to the name of the form of this Minuet:

TWO-REPRISE SECTIONAL CONTINUOUS ROUNDED BALANCED BINARY TERNARY

HOMEWORK EXERCISES*Assignment 34—Binary and Ternary Form 2*

Section 1. Please fill in the blanks below the staves and diagram the form for this waltz from Schubert's *Valses Sentimentales*, D. 779. Also, name the form. This piece modulates to a new key. Therefore, some of the cadences are not in the starting key. You will need to determine which notes are non-chord tones in order to determine Roman numerals.

https://youtu.be/HXwTBB1V_4k?t=9m44s

Create a formal diagram for this piece in the space below:

Circle all of the terms that apply to the name of the form of this waltz:

TWO-REPRISE SECTIONAL CONTINUOUS ROUNDED BALANCED BINARY TERNARY

NAME _____

Section 2. Analyze the form of the Scherzo from Haydn's Piano Sonata in F Major, Hob. XVI:9.
<https://youtu.be/hmu-6FJT5Bw>

Allegro

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

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99

100

Create a formal diagram for this piece in the space below:

Circle all of the terms that apply to the name of the form of this piece:

TWO-REPRISE SECTIONAL CONTINUOUS ROUNDED BALANCED BINARY TERNARY

Section 3. Analyze the form of this minuet from Haydn's Piano Sonata Hob. XVI:13.
https://youtu.be/om2BdQmdS_k

Menuetto.

Create a formal diagram for this piece in the space below and name the form.

Circle all of the terms that apply to the name of the form of this piece:

TWO-REPRISE SECTIONAL CONTINUOUS ROUNDED BALANCED BINARY TERNARY

Section 4. Analyze the form of Mendelssohn's *Romance in G minor*.
<https://youtu.be/YaD7YRdR9Rs>

Andante

Create a formal diagram for this piece in the space below and name the form.

HOMEWORK EXERCISES*Assignment 35—Binary and Ternary Form 3*Section 1. Analyze the *Air* from Handel's Suite in E major, HWV 430.<https://youtu.be/bNzVz5byPqk>

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is E major, indicated by three sharps (#). The music features a mix of eighth and sixteenth-note patterns, primarily in the right hand, while the left hand provides harmonic support with sustained notes and chords. The score is divided into measures by vertical bar lines.

Create a formal diagram for this piece in the space below and name the form.

Section 2. Analyze the form of Robert Schumann's "Wichtige Begebenheit" ("An Important Event") from his *Kinderszenen (Scenes of Childhood)*, Op 15.<https://youtu.be/i5gMQH7pJbg?t=5m47s>

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is A major, indicated by two sharps (#). The music features eighth-note patterns, primarily in the right hand, with harmonic support from the left hand. The score includes dynamic markings: 'f' (fortissimo) in the first measure and 'mf' (mezzo-forte) in the eighth measure. The music is divided into measures by vertical bar lines.

NAME _____

The image shows three staves of musical notation. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. All staves are in G major (three sharps) and 2/4 time. The notation consists of eighth-note chords. In the first measure, there is a dynamic marking *ff*. In the third measure, there is a dynamic marking *sf*. Measures are separated by vertical bar lines.

Create a formal diagram for this piece in the space below and name the form.

(continued on next page)

Section 3. Analyze the form of K. 151l by Mozart. https://youtu.be/G6_C9GUWVXw

Presto

(continued on next page)

NAME _____

Create a formal diagram for this piece in the space below and name the form.

Section 4. Complete the two-reprise continuous balanced binary below by continuing the waltz accompaniment and completing the melody. Notate in a software program, hand in the printed out version, and submit the audio to your professor.

m.1

G: I V⁶ V⁷ I I vi
D: ii I⁶₄ V⁷ I

mm. 9-10 mm. 7-8 in G major

G: V⁶₅ I IV I V⁷ vi I⁶₄ V⁷ I

HOMEWORK EXERCISES*Assignment 36—Sonata Form*

Section 1. For each excerpt below, identify the structural function as either expository, transitional, developmental, or terminative. Listen to the excerpts in the Practice Exercises section of the online text:

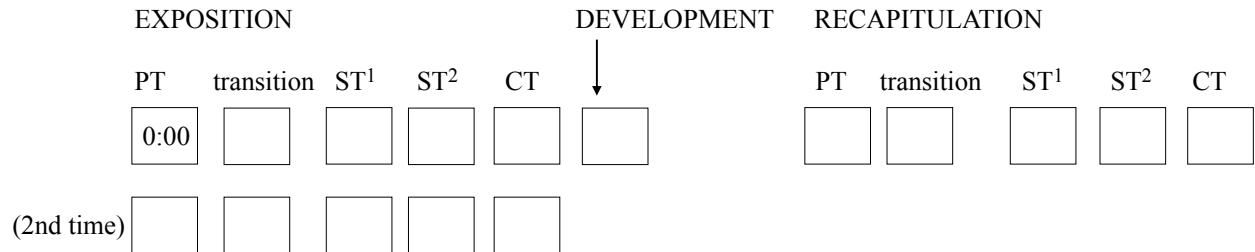
<http://musictheory.pugetsound.edu/mt21c/SonataAndRondoPracticeExercises.html>

- a. Haydn, Piano Sonata No. 59 in E-flat major, Hob.XVI, 49, I. Allegro
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- b. Mozart, Piano Sonata No. 7 in C major, K. 309, I. Allegro con spirito
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- c. Beethoven, Symphony No. 5 in C minor, Op. 67, IV. Allegro
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- d. Mozart, Piano Sonata No. 8 in A Minor, K. 310, I. Allegro maestoso
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- e. Mozart, Piano Sonata No. 14 in C Minor, K. 457, I. Molto allegro
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- f. Haydn, Symphony No. 104 in D Major, Hob. I:104, I. Adagio, Allegro
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- g. Mozart, String Quartet No. 17 in B-flat major, K.458, IV. Allegro assai
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- h. Mozart, Piano Sonata No. 18 in D major, K.576, I. Allegro
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- i. Mozart, Piano Sonata No. 8 in A minor, K. 310, I. Allegro maestoso
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- j. Haydn, Piano Sonata No. 60 in C major, Hob. XVI:50, I. Allegro
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- k. Mozart, String Quartet No. 17 in B-flat major, K.458, IV. Allegro assai
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- l. Mozart, Piano Sonata No. 14 in C Minor, K. 457, I. Molto allegro
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE

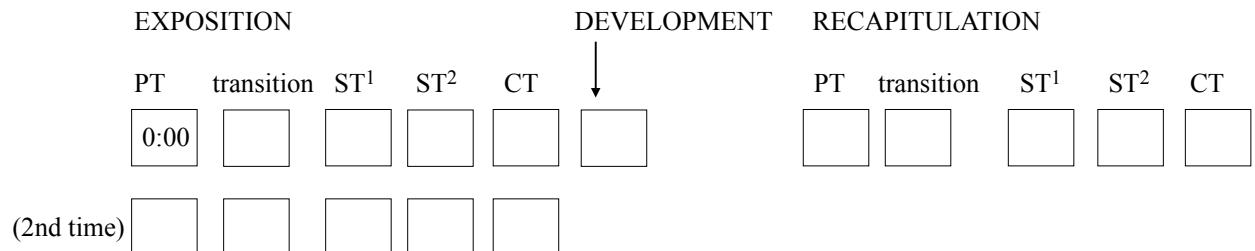
(continued on next page)

Section 2. Listen to the pieces below and fill in the diagrams. Listen for cadences to conclude themes, as well as for textural changes.

a. Beethoven, Piano Sonata No. 20 in G major, Op. 49, No. 2: I. Allegro, ma non troppo
<https://youtu.be/gKhCCoUSSE4>



b. Mozart, Piano Sonata No. 2 in F major, K.280, I. Allegro assai
<https://youtu.be/J9866zX07iw>



HOMEWORK EXERCISES*Assignment 37—Rondo Form*

Section 1. The third movement from Haydn's Piano Sonata No. 50 in D major (Hob. XVI:37) is in rondo form. Finish analyzing the A section, then complete the formal diagram and answer the questions below. Restart the phrase lettering with "a" in the B section. Do the same with the C section. <https://youtu.be/AICXe5VwjO0>

NAME _____

60

mf

68

76

f *decresc.* - - - - - *p*

85

94

103

f

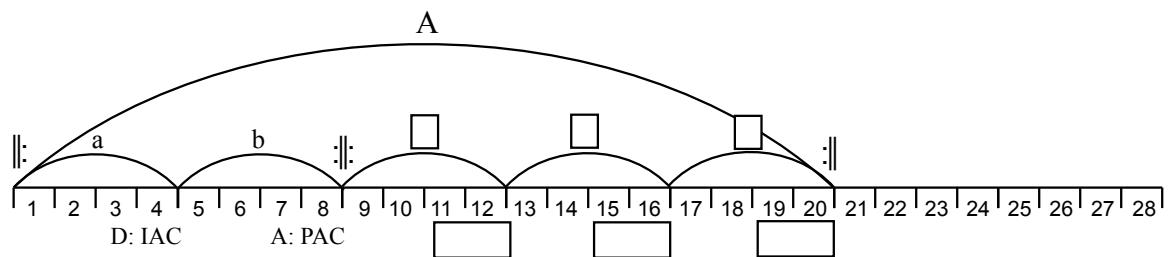
110

NAME _____

116

122

128



29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56

57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84

85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112

113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134

NAME _____

What is the name of the form of the first A section (mm. 1-20)? _____

What is the name of the form of the B section? _____

What is the name of the form of the C section? _____

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM

UNIT 7

Practice Test

Section 1. *Formal Diagrams.* Please diagram the following forms, noting theme designations, *key areas (in major and minor)*, and, if necessary, cadences.

A. Diagram Sonata Form.

B. Diagram 7-part Rondo Form.

Section 2. Specify the standard forms found in each movement of a multimovement Classical piece.

First movement: _____

Second movement: _____

Third movement: _____

Fourth movement: _____

Section 3. *Analysis of Binary and Ternary Forms.* For the following pieces, diagram the form down to the phrase level. Designate **phrases** with labels (*a*, *b*, etc.), **large sections** with uppercase letters (*A*, *B*, etc.) and label all **cadences** (with measure numbers). For each piece, **name the form** as specifically as possible. The examples will be played in class.

Piece #1 Diagram (Haydn, Piano Sonata, Hob. XVI:13, II., Trio):

What is the name of the form of Piece #1? _____

In addition, name the form of the measures 19-28 as if they were independent form: _____

Piece #1 Haydn, Piano Sonata, Hob. XVI:13, II., Trio https://youtu.be/om2BdQmdS_k?t=1m51s

Trio.

Section 4. For each excerpt below, identify the structural function as either expository, transitional, developmental, or terminative.

- Mozart, Symphony No. 30, I. <https://youtu.be/Oe7IP9K4qWw?t=107> (1:47-2:03)
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- Haydn, Symphony No. 77, I. <https://youtu.be/mdSn-08yfis?t=168> (2:48-3:13)
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- Haydn, Symphony No. 87, I. <https://youtu.be/o4Mui-M1bEw?t=3m26s> (3:26-3:48)
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE

HOMEWORK EXERCISES*Assignment 38—Voice Leading Triads 1*

Section 1. For bass movement of a 3rd or 6th, in the upper voices hold two common tones and move the other voice by step. For bass movement of a 2nd, move the upper voices in contrary motion to the bass with the exception of the deceptive cadence, which has special rules. Keep track of doubling by specifying which voice has the root, third, or fifth for each chord.

d: III iv V VI D: I iii IV ii

A: iii IV V vi B♭: V vi IV ii

Section 2. For bass movement of a 4th or 5th, either (1) hold one common tone and move the two voices by step, or (2) move the upper voices in the same direction. Keep track of doubling by specifying which voice has the root, third, or fifth for each chord.

B♭: iii vi ii V b: iv VII III VI

Section 3. Analyze the melodic intervals that occur in the bass part then voice lead the parts accordingly while specifying which voice has the root, third, or fifth for each chord.

Bass moves by: _____

a: i VII III VI iv V VI

Section 4. For Chorale 222 (*Nun preister alle*, BWV 391) by J.S. Bach, analyze the chords with Roman numerals in the blanks below the staff, analyze the melodic intervals that occur in the bass part, and specify which voice has the root, third, or fifth for each chord.

Bass moves by: _____

G: _____

HOMEWORK EXERCISES*Assignment 39—Voice Leading Triads 2*

Section 1. For this excerpt from Chorale 257 (*Nun laßt uns Gott, dem Herren*, BWV 194) by J.S. Bach, analyze (1) the chords with Roman numerals in the blanks below the staff, (2) the melodic intervals that occur in the bass part, and (3) specify which voice has the root, third, or fifth for each chord.

Bass moves by: _____

B \flat : _____

Section 2. Given the bass line and figured bass symbols, fill in the Roman numerals in the blanks below the staff, chose appropriate starting notes for the soprano, alto, and tenor parts, then voicelead the progression.

g: _____

Section 3. Given the roots in the bass part, analyze the progression with Roman numerals in the blanks below the staff, then voicelead the upper parts.

A: _____

Section 4. Referring to your answer in Section 3, animate the texture with the following figuration in the right hand of the piano part and add a melody above. The soprano note for each chord forms the structural tones of the melody; embellish each soprano note with neighbor tones and arpeggiations. The first measure is provided as an example. Notate your answer using computer notation software, turn in a printed version, and email audio to your instructor.

(prolong first soprano note in each measure through neighbor tones and arpeggiations)

nt
arp

1. 2.

HOMEWORK EXERCISES*Assignment 40—Voice Leading First-Inversion Triads*

Section 1. Analyze the Roman numerals in the blanks below the staff and the doublings of the chords in the squares—specifying Root, 3rd, or 5th—for J.S. Bach's Chorale No. 355, *Nun ruhen alle Wälder*.

g: _____

Section 2. Given the bass line and figured bass, analyze the Roman numerals and add soprano, alto, and tenor parts in chorale style. Review the special rule for doubling in diminished triads in first inversion.

c: _____

(continued on next page)

Section 3. Harmonize the melody making sure your progression follows the harmonic flowchart (analyze the harmonic function of each chord, abbreviated as “HF”), then add alto, tenor, and bass parts in chorale style following rules of good voice leading.

A musical staff in common time, key of C major (two sharps). It consists of two measures of quarter notes followed by a repeat sign and another measure of quarter notes.

D: _____

HF: _____

Section 4. For the given melody and Roman numerals, provide alto, tenor, and bass parts.

A musical staff in common time, key of C major (two sharps). It consists of two measures of half notes followed by a repeat sign and another measure of half notes.

A: I V⁶ I IV⁶ V⁶ I V vi

Section 5. Using your answer from Section 4, expand your harmonies to half-note harmonic rhythm and use afterbeat texture for the lower parts. Analyze the non-chord tones in the melody. Notate your answer in a computer notation program and submit a printed score and audio.

A musical score for four voices: Vln. 1, Vln. 2, Vla., and Vlc. The score is in common time, key of C major (two sharps). The first measure shows a melodic line with eighth-note patterns. Subsequent measures show harmonic changes corresponding to the Roman numerals provided in Section 4.

HOMEWORK EXERCISES*Assignment 41—Voice Leading Second-Inversion Triads*

Section 1. Analyze the figured bass symbols to specify Roman numerals with inversion symbols below the staff. Add soprano, alto, and tenor parts in chorale style. Specify root, third, and fifth for every chord. Additionally, specify the six-four chord type (pedal, passing, or cadential).

A musical staff with two staves. The top staff is in treble clef (G) and the bottom staff is in bass clef (F). Both staves are in common time. The key signature is one sharp (F#). The bass staff has a figured bass with the following symbols: C, #, 6, 6, 4. The soprano and alto voices are empty, indicated by three horizontal dashes under each note head.

e: _____

 $\frac{6}{4}$ chord type: _____

Section 2. For the given Roman numeral progression, provide soprano, alto, tenor, and bass voices in chorale style. Be careful not to exceed any voice's range. Specify root, third, and fifth for every chord. Additionally, specify the six-four chord type.

A musical staff with two staves. The top staff is in treble clef (G) and the bottom staff is in bass clef (F). Both staves are in common time. The key signature is one flat (B-flat). The bass staff has a Roman numeral progression: V, i⁶, V₄⁶, i, ii⁰⁶, i₄⁶, V, VI. The soprano and alto voices are empty, indicated by three horizontal dashes under each note head.

g: V i⁶ V₄⁶ i ii⁰⁶ i₄⁶ V VI $\frac{6}{4}$ chord type: _____

HOMEWORK EXERCISES*Assignment 42—Voice Leading Seventh Chords*

Section 1. Voice lead each V^7 chord to the tonic using either “strict” or “free” resolution as indicated by the terms incomplete (“inc.”) and complete (“comp.”). Include key signatures.

c \sharp : V^7 i A: V^7 I f: V^7 i E \flat : V^7 I
inc. comp. comp. inc. comp. comp. comp. comp.

Section 2. Voice lead this circle of fifths progression involving root position seventh chords. Include the key signature and analyze the figured bass symbols in order to place Roman numerals in the blanks below the staff.

A: _____

Section 3. Voice lead this circle of fifths progression involving inverted seventh chords.

f: i_2^4 iv_5^6 VII_2^4 III_5^{M6} VI_2^{M4} ii_5^{66} V_2^4 i_5^6

Section 4. Voice lead the progression below.

Section 5. Using your answer to Section 4, animate the texture with afterbeats in the upper three string parts and dotted half notes in the cello part. Notate your answer using music notation software, turn in a printed score, and email an audio file. *Optional:* Add a melodic oboe part that uses chord tones only.

Oboe
(optional)

Vln. 1

Vln. 2

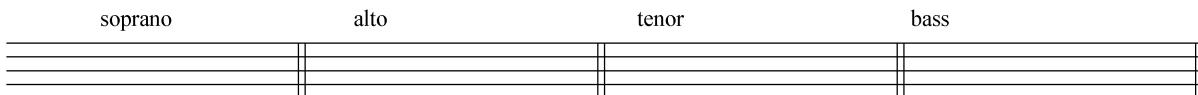
Vla.

Vlc.

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 8
Practice Test

Section 1. Please answer the following questions about voice leading.

1. Please provide the vocal ranges specified in the text for soprano, alto, tenor, and bass.



2. What are the voice leading rules for root movement of a 4th or 5th in the bass (in four-part writing)?

- a.
- b.

3. What is the voice leading rule for root movement of a 3rd or 6th in the bass?

4. a. What is the voice leading rule for root movement of a 2nd (or 7th) in the bass?
b. (1) In what situation is there an exception to this rule, and (2) how does one move the upper voices in that instance (be specific in your answer)?

5. When a triad is in first inversion (in four-part writing), what does one double?

6. What does one double in a diminished triad in first inversion?

7. What does one do when there are consecutive first inversion triads in four-part writing?

8. When a triad is in second inversion (in four-part writing), what does one double?

9. What are the three types of six-four chords?

10. What does one do when there are consecutive root position seventh chords in four-part writing?

11. What special principle pertains to resolving vii^07 and vii^{07} chords?

12. What is the difference between “strict” and “free” resolution in the V^7 to I progression?

Section 2. Voice lead each example in chorale style. Referring to questions 2 through 12, specify which rule you used when voice leading or voicing each chord. Specify the type of each six-four chord that occurs. Include the key signatures.

g: — — — — — — — —

D: I I⁶ ii⁶ V vi ii⁷ V⁷ I

HOMEWORK EXERCISES*Assignment 43—Voice Leading with Non-Chord Tones*

Section 1. Add the specified non-chord tones to the example on the blank staff below. Analyze suspensions with interval numbers. Analyze the harmonies with Roman numerals.

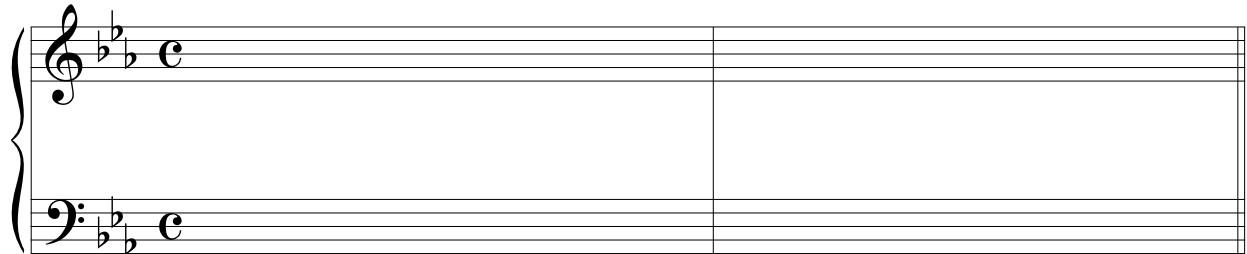
B♭: _____

Section 2. Analyze the figured bass to provide Roman numerals then voice lead the progression in chorale style. Add the following non-chord tones: (1) double neighbor on beat 1, (2) 7-6 suspension on beat 2, (3) 7-6 suspension on beat 3, (4) neighbor tone on beat 4, (5) double neighbor on beat 5, and (6) 4-3 suspension on beat 6.

f: _____

NAME _____

Section 3. Voice lead the following Roman numeral progression in chorale style, then add the following non-chord tones: (1) double neighbor on beat 1, (2) 4-3 suspension on beat 2, (3) neighbor tone on beat 3, (4) 9-8 suspension on beat 4, (5) 4-3 suspension on beat 5, and (6) 9-8 suspension on beat 7.



E♭: I V I⁶ IV V vi

HOMEWORK EXERCISES*Assignment 44—Voice Leading Secondary Chords*

Section 1. Voice lead the following Roman numeral progression. Include the key signature. Add the following non-chord tones: a 4-3 suspension, a passing tone, an anticipation, and a neighbor tone.

D: I V_2^4/IV IV⁶ vii^{o7/V} V vii^{o7/vi} vi

Section 2. Analyze the figured bass to provide Roman numerals in the blanks below the staff, then voice lead the progression. Include the key signature.

b♭: _____

(continued on next page)

NAME _____

Section 3. Analyze the figured bass to provide Roman numerals in the blanks below the staff, then voice lead the progression. Include the key signature. Add three 4-3 suspensions and one neighbor tone.

A musical staff with a treble clef and a bass clef. It has seven vertical stems with note heads. Below the first stem is a Roman numeral '7'. Below the second stem is a Roman numeral '7' with a sharp sign. Below the fifth stem is a Roman numeral '4' with a sharp sign above it and a '3' below it.

G: _____

HOMEWORK EXERCISES*Assignment 45—Voice Leading Borrowed Chords and the Neapolitan*

Section 1. Analyze the figured bass to provide Roman numerals in the blanks below the staff, then voice lead the progression in chorale style. Include the following non-chord tones: a double neighbor, an anticipation, a retardation, and two neighbor tones. Include the key signature.

A figured bass staff with a treble clef and a bass clef. It consists of six vertical stems with note heads. Below each stem is a Roman numeral: 4, 6, b6, 6, 4, and 5. The stems are positioned at different heights relative to the staff lines.

A: _____

Section 2. Voice lead the following Roman numeral progression in chorale style. Include the key signature. Add the following non-chord tones: a 4-3 suspension, a passing tone, an anticipation, and a double neighbor.

A blank staff with a treble clef and a bass clef, intended for students to write their vocal entries.

E♭: I ii^{ø6}₅ V bVI N⁶ V I

(continued on the next page)

NAME _____

Section 3. Harmonize the melody by realizing the harmonic functions or Roman numerals specified, then add alto, tenor, and bass parts in chorale style. Use at least one first inversion chord. The key is D major; include the key signature.

A musical staff consisting of two measures. The first measure starts with a treble clef, followed by a bass clef, and ends with a vertical bar line. The second measure begins with a bass clef. Both measures contain four notes each, with the second note in each measure being a sharp sign.

Rom. num.: ____ ____ ____ N⁶ vii^{o7/V} ____ ____

Harm. func.: ton. dom. ton. ____ ____ dom. ton. prol.

HOMEWORK EXERCISES*Assignment 46—Voice Leading Augmented Sixth Chords I*

Section 1. Analyze the figured bass to provide Roman numerals in the blanks below the staff, then voice lead the progression in chorale style. Include the following non-chord tones: an anticipation, a 4-3 suspension, and two neighbor tones. Include the key signature.

4+ 6 6 6
2 5 4

e: _____

Section 2. Voice lead the following Roman numeral progression in chorale style. Include the key signature. Add the following non-chord tones: a 9-8 suspension, a 4-3 suspension, an anticipation, and a double neighbor.

A: I V⁶/₅IV IV EnGer⁺⁶ I₄⁶ V⁷ I

(continued on the next page)

Section 3. Using the recommended harmonic rhythm and Roman numerals on the grand staff below, compose a **parallel period** for piano (for four voices in piano-style voice leading) and write a melody for violin in another treble clef staff above the piano.

Label the following:

- Analyze all the chords in your composition with Roman numerals
- Analyze the harmonic function of all of the Roman numerals
- Analyze the motives in your melody, limiting yourself to 4 motives total; use melodic alteration to create variety if necessary

Include the following:

- Repeated quarter-note chords accompanimental texture (or another texture of your choice)
- A secondary chord (a secondary dominant or diminished chord)
- An appoggiatura

Notate your solution using notation software, submit a printed copy, and email an audio realization.

F: _____ Fr⁺⁶ V

HF: Ton. _____

_____ /V I⁶₄ V I

HOMEWORK EXERCISES*Assignment 47—Voice Leading Augmented Sixth Chords 2*

Section 1. Voice lead the following progressions.

Add the following non-chord tones: nt, 4-3 sus, ant, and pt

$\frac{4}{3}$ 6 $\frac{6}{4+3}$ 6 7 5

E: _____

Add the following non-chord tones: nt, 4-3 sus, 9-8 sus, and ant

$\frac{6}{4}$ 6 $b\frac{7}{\sharp}$ 7 $b\frac{7}{\sharp}$ $b\frac{7}{\sharp}$ 7

b-flat: _____

Do not add any non-chord tones to this progression.

f[#]: i V⁴/₂/V V⁶ vii⁰⁴/₃/iv IV⁶ Ger⁺⁶ N⁶ V⁷

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM

UNIT 9

Practice Test

Section 1. Please provide the vocal ranges specified in the text for soprano, alto, tenor, and bass.

A musical staff consisting of five horizontal lines and four vertical bar lines. Above the staff, the vocal parts are labeled: soprano, alto, tenor, and bass, positioned above their respective staves from left to right.

Section 2. Formal Diagrams. Please diagram the following forms, noting theme designations, key areas (in major and minor), and, if necessary, cadences.

Diagram Sonata Form.

Section 3. Add the specified non-chord tones to the example on the blank staff below. Analyze suspensions with interval numbers. Analyze the harmonies with Roman numerals.

A musical score for piano in G major (two sharps) and common time. The left hand plays sustained notes, while the right hand plays a melodic line. Various harmonic labels are placed above the right-hand notes: 'c' at the beginning, followed by 'app' (appoggiatura), 'sus' (suspending note), 'dn' (downward movement), 'esc' (escape note), 'n' (note), and 'ant' (anticipation). Performance markings include 'p' (piano) below the bass staff and an upward arrow over the final note of the right hand.

B: _____

(continued on next page)

NAME _____

Section 4. Voice lead the following Roman numeral progression in chorale style.

A musical staff consisting of two systems. The top system has a treble clef, a key signature of E-flat major (two flats), and a common time signature. The bottom system has a bass clef, a key signature of E-flat major (two flats), and a common time signature. Both systems have four measures each, indicated by vertical bar lines.

E♭: I vii^{o4}/₃IV IV⁶ EnGer⁺⁶ I₄⁶ vii^{o7}/vi vi

Section 5. Analyze the figured bass to provide Roman numerals in the blanks below the staff, then voice lead the progression in chorale style.

A musical staff consisting of two systems. The top system has a treble clef, a key signature of E major (no sharps or flats), and a common time signature. The bottom system has a bass clef, a key signature of E major (no sharps or flats), and a common time signature. The bass line consists of eighth notes. Figured bass notation is provided below the staff: 7, 4+, 6, 4, 3, #. The staff ends with a repeat sign and a double bar line.

e: _____

HOMEWORK EXERCISES*Assignment 48—Species Counterpoint I*

Section 1. For each exercise below, write first species (note-against-note) counterpoint. Write the intervallic distance from the cantus firmus (“*c.f.*”) to the counterpoint in the blanks above the staff. Remember to begin and end with an octave or unison, to proceed to the last unison by step in both voices, and use only consonances (1, 3, 5, 6, 8, 10).

Int: — — — — — — — — — —

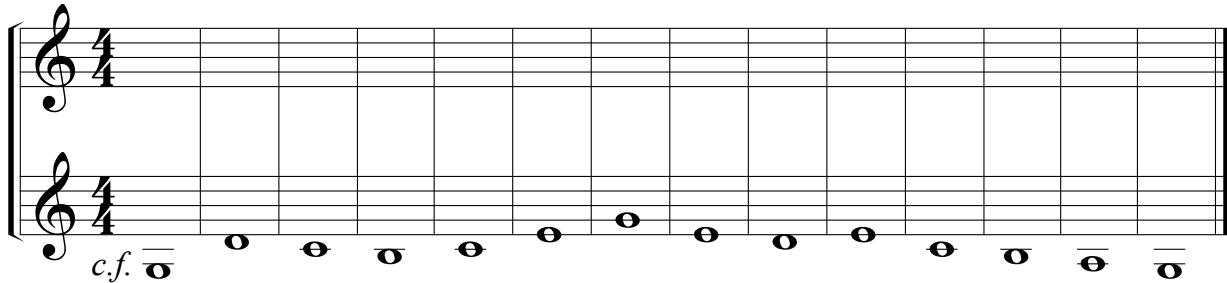
Int: — — — — — — — — — —

Int: — — — — — — — — — —

(continued on next page)

NAME _____

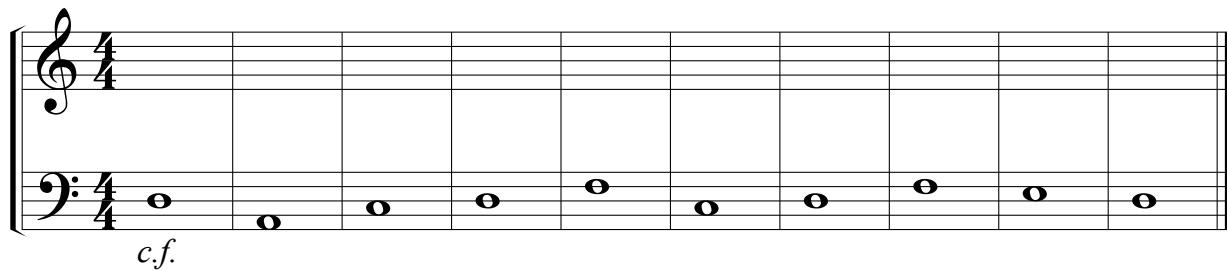
Int: — — — — — — — — — — — — — —



A musical staff in G clef and common time. It consists of two staves: soprano and alto. The soprano staff has a note in the first measure. The alto staff has a note in the first measure and a fermata over the second measure. Below the staff, the instruction "c.f." is followed by a note head.

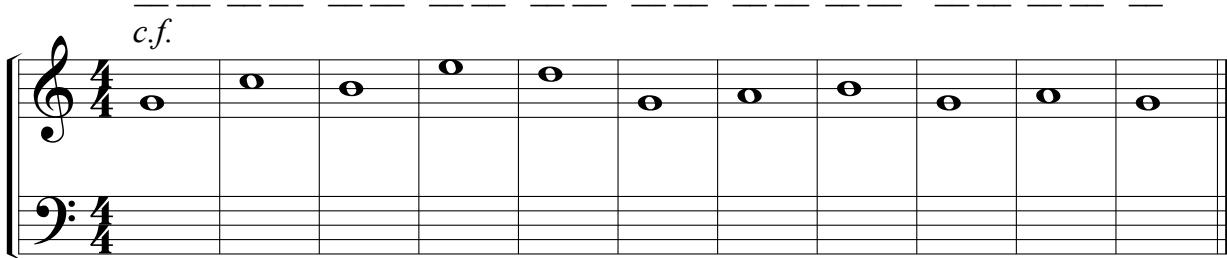
Section 2. For the exercises below, write second species counterpoint—two half notes in each measure except the last. Each downbeat must be a consonance. The only dissonance allowed is the passing tone. Write the intervallic distance from the cantus firmus (“c.f.”) to the counterpoint in the blanks above the staff. Circle all dissonant numbers (2, 4, and 7) and label passing tones with “pt.”

Int: — — — — — — — — — — — — —



A musical staff in G clef and common time. It consists of two staves: soprano and basso. The soprano staff has a note in the first measure. The basso staff has a note in the first measure and a fermata over the second measure. Below the staff, the instruction "c.f." is followed by a note head.

Int: — — — — — — — — — — — — —



A musical staff in G clef and common time. It consists of two staves: soprano and basso. The soprano staff has a note in the first measure. The basso staff has a note in the first measure and a fermata over the second measure. Below the staff, the instruction "c.f." is followed by a note head.

HOMEWORK EXERCISES*Assignment 49—Species Counterpoint 2*

Section 1. For each exercise below, write third species counterpoint (quarter notes). Circle all dissonant interval numbers and label passing tones and cambiata figures.

Int: _____

c.f.

Int: _____

c.f.

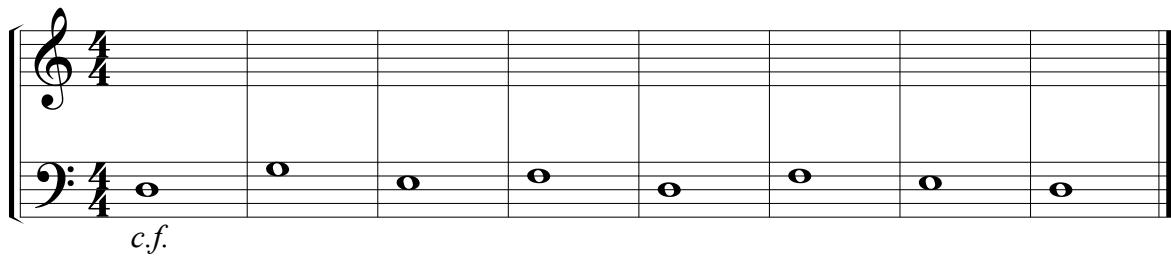
Int: _____

c.f.

(continued on next page)

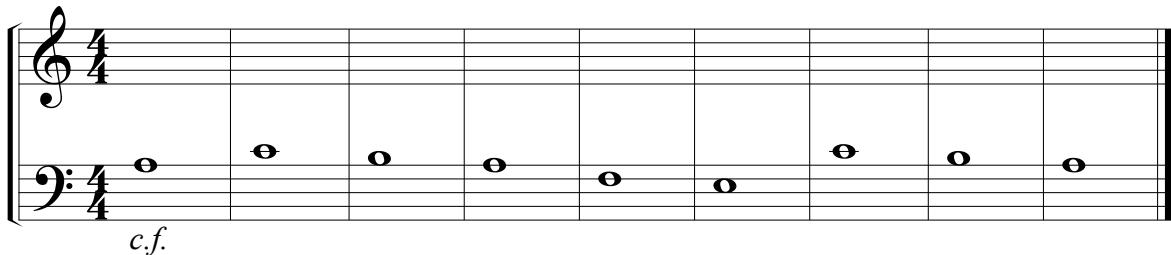
Section 2. For each exercise below, write fourth species counterpoint (suspensions and syncopations). Circle all dissonant interval numbers and label suspensions with “sus” and syncopations with “sync.”

Intervals: — — — — — — — — — — — —



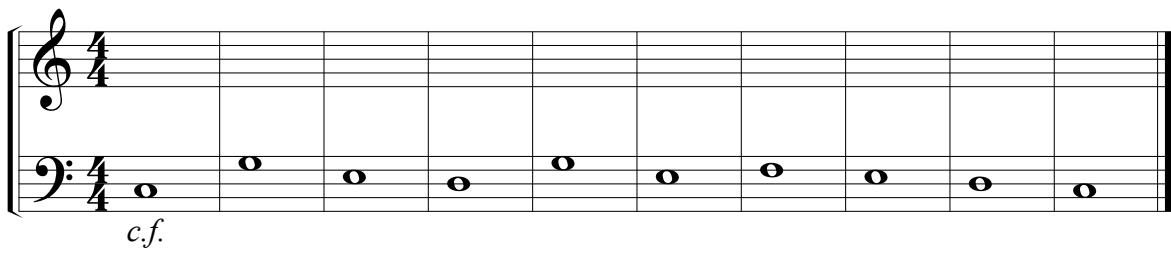
A musical staff in G clef, 4/4 time, and bass clef. It consists of ten measures. The first measure has a single note on the second line. The subsequent nine measures each have two notes: the first note is on the second line and the second note is on the third line. The instruction "c.f." (coda forte) is written below the staff.

Intervals: — — — — — — — — — — — —



A musical staff in G clef, 4/4 time, and bass clef. It consists of ten measures. The first measure has a single note on the second line. The subsequent nine measures each have two notes: the first note is on the second line and the second note is on the fourth line. The instruction "c.f." (coda forte) is written below the staff.

Intervals: — — — — — — — — — — — —



A musical staff in G clef, 4/4 time, and bass clef. It consists of ten measures. The first measure has a single note on the second line. The subsequent nine measures each have two notes: the first note is on the second line and the second note is on the third line. The instruction "c.f." (coda forte) is written below the staff.

HOMEWORK EXERCISES

Assignment 50—Invention Expositions 1

Section 1. Species Counterpoint Review.

3rd Species

Int: _____

Musical score for two staves. The top staff is treble clef with a 4/4 time signature, starting with a quarter note followed by six eighth notes. The bottom staff is bass clef with a 4/4 time signature, starting with a half note followed by three quarter notes.

4th Species

Intervals:

A musical staff consisting of two lines. The top line is a treble clef staff with a 4/4 time signature. It starts with an open circle (an eighth note) on the second line, followed by six more open circles on the first, third, fourth, fifth, and sixth lines respectively. The bottom line is a bass clef staff with a 4/4 time signature. It starts with an open circle (an eighth note) on the fourth line, followed by six more open circles on the fifth, first, second, third, and fourth lines respectively. Below the staff, the instruction "c.f." is written.

Section 2. Invention Expositions. Complete these invention expositions by following the I-I-V-V-I harmonic pattern and transposing and modifying the theme accordingly. Label all intervals. Notate each in a software notation program, turn in a paper copy, and submit audio to your instructor.

A musical score for piano, featuring two staves. The top staff is in treble clef, B-flat key signature, and 3/4 time. It begins with a sixteenth-note pattern: a pair of eighth notes followed by a sixteenth-note group. The bottom staff is in bass clef, B-flat key signature, and 3/4 time, providing harmonic support.

Bb: I

I

V

V

I

(continued on next page)

NAME _____

A musical staff in 3/4 time, key signature of three flats. The first measure starts with a fermata over a dotted half note, followed by a sixteenth-note pattern: eighth note, sixteenth note, sixteenth note, eighth note, sixteenth note, sixteenth note. The second measure has a single eighth note. The third measure has a single V. The fourth measure has a single V. The fifth measure has a single i.

f: i i V V i

HOMEWORK EXERCISES*Assignment 51—Invention Expositions 2*

Section 1. Species Counterpoint Review.

2nd Species

Int:

3rd Species

Int:

Section 2. Analysis. Please analyze the intervals, circle dissonances, identify non-chord tones, and circle the thematic alterations in Bach's Two-Part Invention in E minor.

(continued on next page)

NAME _____

Section 3. Invention Expositions. Complete these invention expositions by following the I-I-V-V-I harmonic pattern and transposing and modifying the theme accordingly. Label all intervals. Notate each in a software notation program, turn in a paper copy, and submit audio to your instructor.

D: I I V V I

e: i i V V i

HOMEWORK EXERCISES*Assignment 52—Fugue Analysis*

For Bach's Fugue 21 in B-flat (BWV 866) from Book I of the *Well-Tempered Clavier*, specify formal sections (expositions and episodes), motives (subject, answer, countersubjects, and fragments thereof), and key areas for expositions only in the table below.

<https://youtu.be/3GZ0ijFzC6I>

The musical score for Bach's Fugue 21 in B-flat (BWV 866) is presented in two staves: Treble and Bass. The time signature is common time, indicated by a '3/4' with a '2'. The score is divided into six systems, each starting with a measure number (1, 5, 9, 13, 17, 21). The music consists of sixteenth-note patterns, with frequent key changes. The Treble staff begins with a rest followed by eighth notes, while the Bass staff has a sustained note. The music continues with various rhythmic patterns and harmonic shifts across the different systems.

NAME _____

A musical score for piano, consisting of two staves (treble and bass) and five systems of music. The key signature is one flat (B-flat). The tempo is indicated by a quarter note followed by a 'P' (Pianissimo).

- System 1 (Measures 25-26):** Treble staff has sixteenth-note chords. Bass staff has eighth-note patterns.
- System 2 (Measures 27-28):** Treble staff has eighth-note chords. Bass staff has sixteenth-note patterns.
- System 3 (Measures 29-30):** Treble staff has eighth-note chords. Bass staff has eighth-note patterns.
- System 4 (Measures 31-32):** Treble staff has sixteenth-note chords. Bass staff has eighth-note patterns.
- System 5 (Measures 33-34):** Treble staff has sixteenth-note chords. Bass staff has eighth-note patterns.
- System 6 (Measures 35-36):** Treble staff has eighth-note chords. Bass staff has sixteenth-note patterns.
- System 7 (Measures 37-38):** Treble staff has sixteenth-note chords. Bass staff has eighth-note patterns.
- System 8 (Measures 39-40):** Treble staff has eighth-note chords. Bass staff has sixteenth-note patterns.
- System 9 (Measures 41-42):** Treble staff has sixteenth-note chords. Bass staff has eighth-note patterns.
- System 10 (Measures 43-44):** Treble staff has eighth-note chords. Bass staff has sixteenth-note patterns.
- System 11 (Measures 45-46):** Treble staff has eighth-note chords. Bass staff has eighth-note patterns.

(continued on next page)

NAME _____

	1	2	3	4	5	6	7	8	9	10	11
FORM:											
Sop											
Alto											
Bass											
KEY:											

Meas:	12	13	14	15	16	17	18	19	20	21	22
FORM:											
Sop											
Alto											
Bass											
KEY:											

Meas:	23	24	25	26	27	28	29	30	31	32	33
FORM:											
Sop											
Alto											
Bass											
KEY:											

Meas:	34	35	36	37	38	39	40	41	42	43	44
FORM:											
Sop											
Alto											
Bass											
KEY:											

Meas:	45	46	47	48
FORM:				
Sop				
Alto				
Bass				
KEY:				

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 10
Practice Test

Section 1. Species Counterpoint. For the following examples, provide species counterpoint as specified. to avoid moving in parallel perfect intervals, and avoid direct octaves, direct fifths, and direct unisons. Write the intervals between the notes. Avoid leaping or outlining a tritone melodically.

3rd species

c.f.

4th species

Section 2. Composition of an Invention Exposition. Complete the following invention exposition, with statements of the theme in the tonic for the first two measures, then in the dominant for the next two measures, with a cadence on tonic in the fifth measure. Add counterpoint to the theme statements, and make sure it fits the harmonies.

(continued on next page)

NAME _____

Section 3. Structural Analysis of a Fugue. Please label all expositions, episodes, subjects, answers, countersubjects, and “counterpoint” where applicable. Label the material in the episodes, specifying “head,” “tail,” “inv.,” as necessary. Also, include key areas for expositions only.

Meas:	1	2	3	4	5
FORM:					
Sop					
Alto					
Bass					
KEY:					

Meas:	6	7	8	9	10
FORM:					
Sop					
Alto					
Bass					
KEY:					

Meas:	11	12	13	14	15
FORM:					
Sop					
Alto					
Bass					
KEY:					

Meas:	16	17	18	19	20	21
FORM:						
Sop						
Alto						
Bass						
KEY:						

(continued on next page)

NAME _____

A musical staff in common time, treble clef, and G major. It consists of five measures. Measure 1 starts with a half note followed by a quarter note. Measure 2 starts with a quarter note followed by a half note. Measure 3 starts with a half note followed by a quarter note. Measure 4 starts with a quarter note followed by a half note. Measure 5 starts with a half note followed by a quarter note.

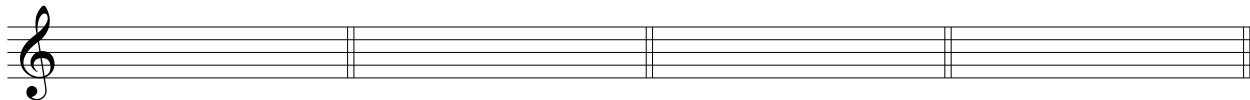
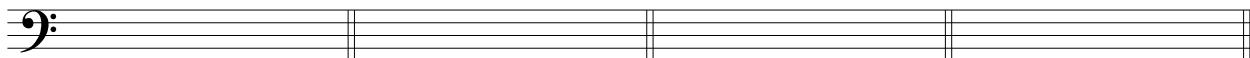
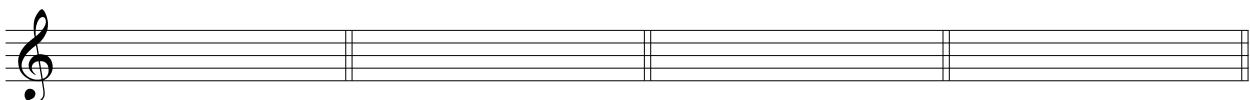
A musical staff in common time, treble clef, and G major. It consists of six measures. Measure 6 starts with a half note followed by a quarter note. Measure 7 starts with a quarter note followed by a half note. Measure 8 starts with a half note followed by a quarter note. Measure 9 starts with a quarter note followed by a half note. Measure 10 starts with a half note followed by a quarter note.

A musical staff in common time, treble clef, and G major. It consists of five measures. Measure 11 starts with a half note followed by a quarter note. Measure 12 starts with a quarter note followed by a half note. Measure 13 starts with a half note followed by a quarter note. Measure 14 starts with a quarter note followed by a half note. Measure 15 starts with a half note followed by a quarter note.

A musical staff in common time, treble clef, and G major. It consists of six measures. Measure 16 starts with a half note followed by a quarter note. Measure 17 starts with a quarter note followed by a half note. Measure 18 starts with a half note followed by a quarter note. Measure 19 starts with a quarter note followed by a half note. Measure 20 starts with a half note followed by a quarter note. Measure 21 starts with a half note followed by a quarter note.

HOMEWORK EXERCISES*Assignment 53—Writing Jazz Chords*

Given the following lead-sheet symbols, write the chords. Remember it is sometimes appropriate to enharmonically respell notes like C \flat , B \sharp , F \flat , E \sharp , and altered notes like $\sharp 5$ and $\natural 9$.

1. Am $_9^6$ 2. C $^{7\flat 9}_{\sharp 5}$ 3. Fm $^{\Delta 9}$ 4. E $\flat 9$ sus5. D $^6(\sharp 11)_9$ 6. B \flat m $^9(\flat 5)$ 7. G $^{\Delta 7}(\flat 5)$ 8. A \flat m 9 9. C \sharp m $^{\Delta 7}$ 10. F \sharp add911. E 13 sus12. D $\flat 7\sharp 9_{\sharp 5}$ 13. B $^{9(13)}$ 14. G $\flat 9^6$ 15. E $\flat 7\sharp 11_{\sharp 9}$ 16. A $\flat \Delta 9(\sharp 5)$

HOMEWORK EXERCISES*Assignment 54—Analyzing Jazz Chords*

Label the following chords using jazz chords symbols.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

11. _____

12. _____

13. _____

14. _____

15. _____

16. _____

HOMEWORK EXERCISES*Assignment 55—Voice Leading Jazz Chords*

Section 1. Analyze the chords in the given progressions with lead-sheet symbols. Note that $\flat 11$ is not used and the 3rd of a chord may be respelled enharmonically to agree with other chord tones.

A musical staff in common time with a key signature of one flat. The staff consists of two systems of four measures each. Measure 1: C major 7th chord (C-E-G-B). Measure 2: A minor 7th chord (A-C-E-G). Measure 3: D major 7th chord (D-F#-A-C). Measure 4: G major 7th chord (G-B-D-F#). Measure 5: E minor 7th chord (E-G-B-D). Measure 6: F major 7th chord (F-A-C-E). Measure 7: B flat major 7th chord (B flat-D-F-A). Measure 8: G major 7th chord (G-B-D-F#).

Section 2. Write the guide tones for the given chord symbols. Use the *smoothest* voice leading possible.

A musical staff in common time with a key signature of one flat. Above the staff, seven chord symbols are listed: E minor 7th with flat 5 (Em7(♭5)), A major 7th (A7), C minor 7th (Cm7), F major 7th (F7), F minor 7th (Fm7), B flat major 7th (B♭7), E flat major 7th (E♭△7), and A flat major 7th (A♭7).

(continued on next page)

Section 3. Voice lead the following progressions. Maintain 5 parts throughout. Remember to spell the $\sharp 5$ enharmonically. In the first example, use “close” voicing, keeping all the upper notes as close together as possible. In the second example, use Root-3rd-7th or Root-7th-3rd for the lowest three voices, then realize the rest of the lead sheet symbol with the upper two parts (“spread” voicing). Use Root-3rd-6th in the Bm⁶₉ chord, since it does not have a 7th.

1.

Close voicing

2.

HOMEWORK EXERCISES*Assignment 56—Jazz Scales*

Section 1. Please name the following scales.



1. _____

2. _____



3. _____

4. _____



5. _____

6. _____



7. _____

8. _____



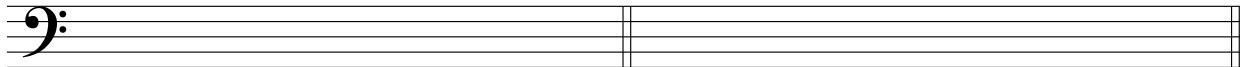
9. _____

10. _____

(continued on next page)

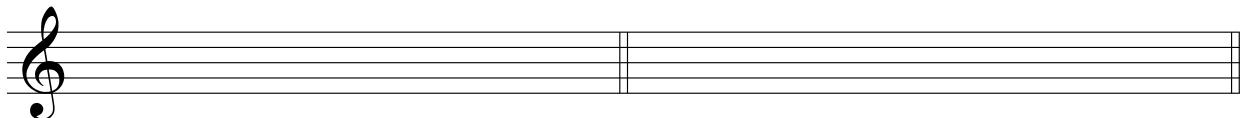
NAME _____

Section 2. Please write the following scales.



1. E♭ Bebop Dominant

2. A Diminished-Whole Tone



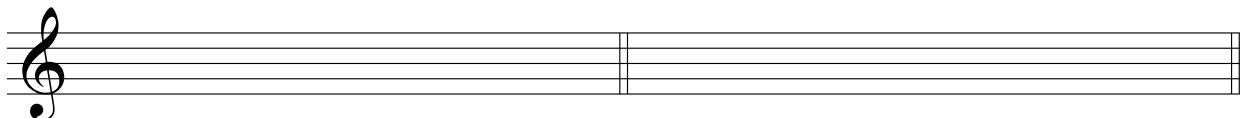
3. D Lydian-Dominant

4. F Locrian ♯2



5. E Octatonic (Half-Whole)

6. G Octatonic (Whole-Half)



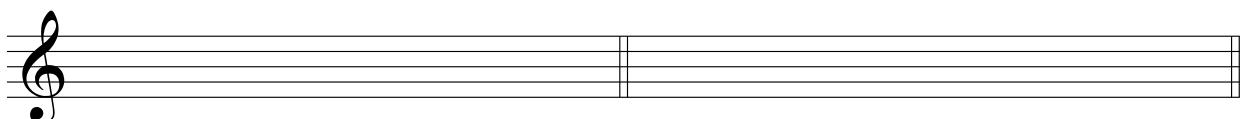
7. A♭ Bebop Dominant

8. D Locrian



9. B♭ Diminished-Whole Tone

10. A Whole Tone



11. C Blues

12. D Octatonic (Half-Whole)

HOMEWORK EXERCISES*Assignment 57—Chord-Scale Relationships*

Section 1. List the appropriate scale for each chord by writing the chord tones then filling in the gaps. Avoid writing consecutive half steps and augmented seconds when constructing the scale.

1. G^{7(#11)}; Scale: _____

2. Cm^{Δ7}; Scale: _____

3. Ab^{7#9}_{#5}; Scale: _____

4. A^{7(b5)}; Scale: _____

5. Dm^{7(b5)}; Scale: _____

6. Ebm⁶₉; Scale: _____

(continued on next page)

NAME _____

Section 2. Voice lead the following example using “close” voicings, keeping the 7th or 3rd as the lowest note in the right hand. In sus chords, substitute the 4th for the 3rd; in 6 or 6⁹ chords, substitute the 6th for the 7th.

The musical staff consists of two five-line staves. The top staff is for the treble clef, and the bottom staff is for the bass clef. The key signature is one flat, indicated by a single flat symbol on the fourth line of the treble staff. The time signature is common time, indicated by a 'C' at the beginning of the staff. The staff is divided into six measures by vertical bar lines. Above each measure, the chord name is written. Measure 1: Cm9 (B, D, F, A). Measure 2: B maj9(13) (B, D, G, B, E). Measure 3: E7#5 (E, G, B, D, A). Measure 4: Bb13sus (Bb, D, F, A, C). Measure 5: F#mΔ9 (F#, A, C, E, G). Measure 6: C#m6 (C#, E, G, B, D).

HOMEWORK EXERCISES*Assignment 58—Harmonization*

Section 1. Harmonize the opening subphrase of “Mary Had a Little Lamb” using the following chord symbols in spread voicing; maintain five voices throughout. Notate in a music notation program and submit the file to your instructor (note the slow tempo).

$\text{♩} = 40$

B \flat mΔ 9^{13} A $7_{\flat 9}^{13}$ D $7_{\flat 5}^{\sharp 9}$ G $7_{\sharp 9}^{13}$ E $\flat 7_{\flat 9}^{13}$ E $\flat 13$ sus A $7_{\sharp 5}^{\sharp 9}$

(continued on next page)

Section 2. Take the melody of “Mary Had a Little Lamb” on the top staff and write in the three lower voices to create close four-part harmony using C⁶ and B^{o7} chords. The first chord is done for you. Although the example is notated in C major, you can transpose it to a different key for a more comfortable singing range. In a multi-track recording program, record yourself singing each of the four parts. Also, record the bassline and drum part. Drums are written according to where the ride cymbal and hi-hat occur on a keyboard.

(♩ = 130) Sing all four parts yourself using multiple tracks; write in the 3 lower voices

Ma - ry had a lit - tle lamb, lit - tle lamb, lit - tle lamb,

Upright Bass (it should sound an octave lower)

Ride Cymbal

Hi-Hat

Ma - ry had a lit - tle lamb its fleece was white as snow.

NAME _____

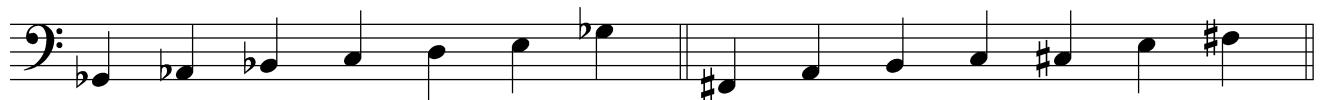
MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 11
Practice Test

Section 1. Please name the following scales.



1. _____

2. _____

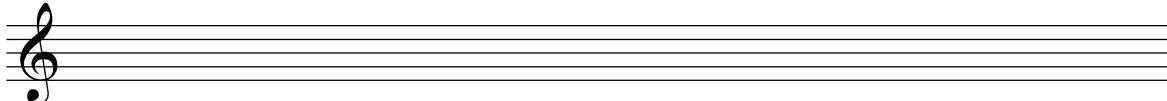


3. _____

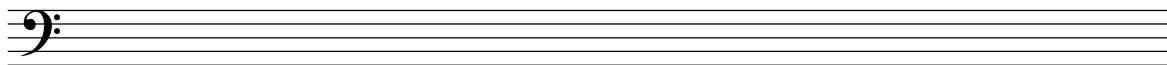
4. _____

Section 2. Please write the following scales.

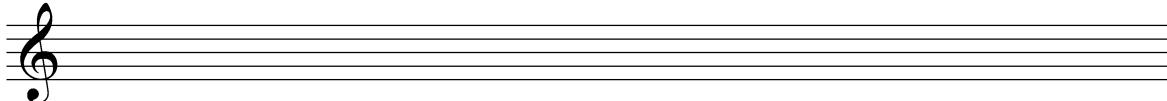
1. E♭ Lydian-Dominant



2. G Octatonic (HW)



3. F Blues



NAME _____

Section 3. Please analyze the following chords using lead-sheet symbols.

Section 4. Voice lead the following progression as smoothly as possible in five-part spread voicing.

Section 5. List the appropriate scale for each chord by writing the chord tones and filling in the gaps. Avoid consecutive half steps and augmented seconds.

1. G^{7(#11)}; Scale: _____

2. C#^{13(#11, #9)}; Scale: _____

3. Amin⁶₉; Scale: _____

HOMEWORK EXERCISES*Assignment 59—Impressionism*

Section 1. Given the melody and chord symbols for the first 4 bars of “Twinkle, Twinkle Little Star” in major in the first example below, renotate the example in Phrygian mode on the second grand staff, altering all lead-sheet symbols and Roman numerals to the quality they would be in Phrygian mode. Notate the Phrygian version in a music notation program, print out a copy, and submit audio to your instructor electronically.

LSS:

RN: — — — — — — — —

LSS:

RN: — — — — — — — —

Section 2. Harmonize the opening of “I’m a Little Teapot” so each melody note is the 9th of a dominant ninth chord. (1st 7 notes only). Notate in a music notation program, print out a copy, and submit audio to your instructor electronically.

LSS: F⁹ — — — — — —

HOMEWORK EXERCISES*Assignment 60—Extended Tonality*

Section 1. After analyzing the given chord as a lead-sheet symbol, revoice it in four ways:

- (1) as a six-note tertian chord stacked only in thirds
- (2) as a six-note quartal chord stacked only in perfect 4ths
- (3) as a six-note quintal chord stacked only in perfect 5ths
- (4) as a six-note secundal chord stacked only in 2nds

LSS: _____

(1) in 3rds

(2) in 4ths

(3) in 5ths

(4) in 2nds

Section 2. Harmonize “Londonderry Air” (also known as “Danny Boy”) using the specified polychords. Remember that the chords can be in any inversion, but should be playable (without too big of a stretch for the hands of the pianist). Notate in a music notation program and submit the file electronically to your instructor.

$\text{♩} = 40$

$\frac{\text{F}^{\#}\text{m}}{\text{Em}}$	$\frac{\text{E}\flat}{\text{Gm}}$	$\frac{\text{A}\flat+}{\text{G}\flat}$	$\frac{\text{D}}{\text{B}\flat}$	$\frac{\text{A}\flat}{\text{B}\flat\text{m}}$	$\frac{\text{B}\flat}{\text{E}\flat}$	$\frac{\text{E}\flat}{\text{G}^7}$	$\frac{\text{F}^{o7}}{\text{A}^{o7}}$	$\frac{\text{Dm}}{\text{Cm}}$	$\frac{\text{C}+}{\text{F}+}$
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NAME _____

HOMEWORK EXERCISES

Assignment 61—Set Theory 1: Normal Form and Prime Form

Section 1. Put each set into normal form and prime form.

A.



Normal form: [__ , __ , __]

Prime form: (__ __ __)

B.



Normal form: [__ , __ , __ , __]

Prime form: (__ __ __ __)

C.



Normal form: [__ , __ , __ , __]

Prime form: (__ _____)

D.



Normal form: [__ , __ , __ , __ , __]

Prime form: (__ _____)

E.



Normal form: [__ , __ , __ , __ , __ , __]

Prime form: (__ _____)

HOMEWORK EXERCISES*Assignment 62—Set Theory 2: Forte Numbers and Interval Vectors*

Section 1. For each of the six sets in the example below, determine the normal form, prime form, Forte number, and interval vector.

The musical score consists of six staves, each containing a single measure of music. Staff 1 (top) has a treble clef, common time, and dynamics f and 6. Staff 2 has a treble clef, common time, and dynamics p. Staff 3 has a treble clef, common time, and dynamics p. Staff 4 has a bass clef, common time, and dynamics f. Staff 5 has a bass clef, common time, and dynamics f. Staff 6 has a bass clef, common time, and dynamics mf. Each staff is numbered 1 through 6 in a circle above the staff.

Set 1. Normal form: _____ Prime Form: _____ Forte number: _____

Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 2. Normal form: _____ Prime Form: _____ Forte number: _____

Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 3. Normal form: _____ Prime Form: _____ Forte number: _____

Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 4. Normal form: _____ Prime Form: _____ Forte number: _____

Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 5. Normal form: _____ Prime Form: _____ Forte number: _____

Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 6. Normal form: _____ Prime Form: _____ Forte number: _____

Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

HOMEWORK EXERCISES*Assignment 63—Set Theory 3: Transposition (T_n) and Inversion (T_{nI})*

Section 1. Transposition (T_n) of Sets. Transpose the following sets as specified.

- Transpose [6, 9, 0] at T_3 : [__, __, __]
- Transpose [7, 9, 11, 3] at T_8 : [__, __, __, __]
- Transpose [3, 5, 6, 9, 10] at T_{10} : [__, __, __, __, __]

Section 2. Inversion (T_{nI}) of Sets. Invert the following sets. Write yours answers in normal form.

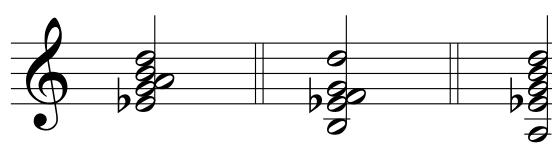
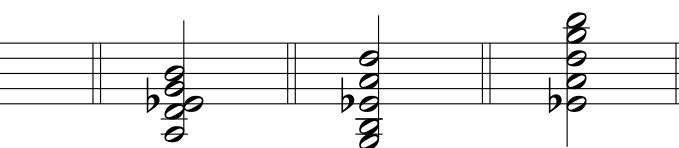
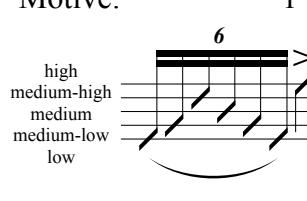
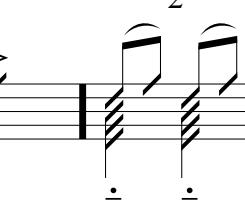
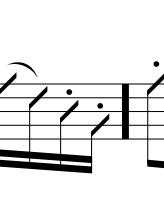
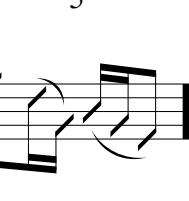
- Invert [4, 7, 10] at T_{0I} : [__, __, __]
- Invert [0, 1, 6] at T_{9I} : [__, __, __]
- Invert [5, 8, 9, 0] at T_{5I} : [__, __, __, __]

Section 3 Specify how the first set inverts to the second set.

- [4, 5, 8] inverts to [4, 7, 8] at what T_{nI} ? _____
- [6, 8, 10, 1] inverts to [5, 8, 10, 0] at what T_{nI} ? _____
- [11, 2, 3, 7] inverts to [2, 6, 7, 10] at what T_{nI} ? _____

Section 4. Transpose and invert the following five-note set (E_b , G, A, B, D) to T_2 , T_4 , T_{2I} , and T_{4I} . After mapping multiple versions of these five transpositions and inversions of the set onto the given five motives, provide at least 10 motivic statements, some possibly combined in two-part counterpoint. Minimum length: four measures in 4/4. Notate this short composition in a music notation program, submit a printout, and send an electronic version.

(E_b , G, A, B, D) at T_2 = _____ at T_4 = _____ at T_{2I} = _____ at T_{4I} = _____

Original Set	Other Configurations to Consider
	
Motive:	1 2 3 4 5 6
	    

HOMEWORK EXERCISES*Assignment 64—Twelve Tone 1: Writing and Analyzing Rows*

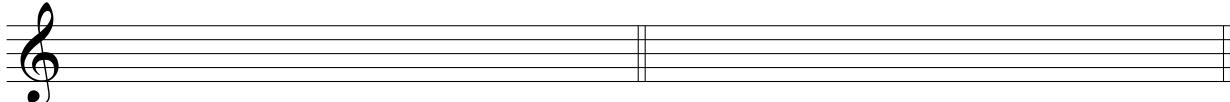
Section 1. Given the prime form of the twelve-tone row in pitch integers, write the specified row forms in the staves below.

P_2 : 2 1 7 4 5 10 11 3 0 8 9 6 R_2



I_2

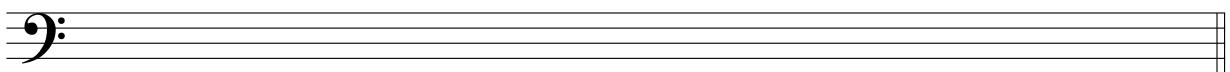
RI_2



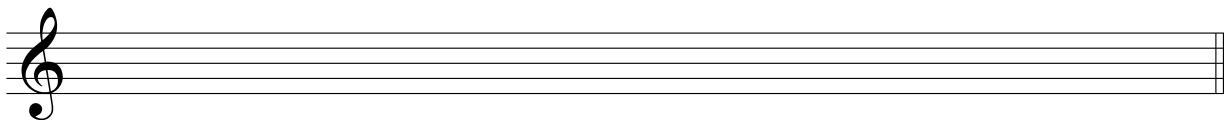
P_{11}



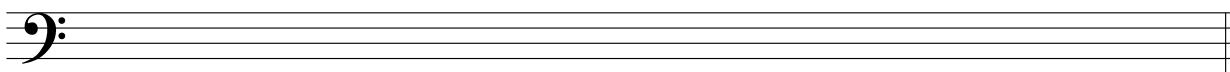
R_8



I_{11}



RI_5



(continued on next page)

Section 2. Given P₁₀, label the row forms on the staves below.

P₁₀

Row form: _____

Row form: _____

Row form: _____

Row form: _____

Section 3. Set Theory Review. Put each set into normal form, prime form, and provide the interval vector.

a. b. c. d.

Set a. Normal form: _____ Prime form: _____ Interval vector: _____

Set b. Normal form: _____ Prime form: _____ Interval vector: _____

Set c. Normal form: _____ Prime form: _____ Interval vector: _____

Set d. Normal form: _____ Prime form: _____ Interval vector: _____

NAME _____

HOMEWORK EXERCISES

Assignment 65—Twelve Tone 2: Constructing a Matrix

Section 1. Construct a 12 by 12 matrix for the prime form of a twelve-tone row given in pitch integers. Include labels for all row forms including all transposition levels (P_0 , R_3 , I_8 , RI_6 , etc.). Use note names in the matrix, not integers.

P_6 : 6 4 11 10 3 9 7 8 5 2 0 1

(continued on next page)

Section 2. For the following excerpt, determine P₅ and identify each row form and statement.

Section 3. Given the prime form of a twelve-tone row in pitch integers, write the specified row forms in the staves below.

P₉: 9 11 5 2 6 0 1 7 3 4 10 8

I₂

RI₁

(scratch paper)

NAME _____

Section 4. Referring to the row in Section 3 (P₉: 9 11 5 2 6 0 1 7 3 4 10 8), label the row forms on the staves below.

Row form: _____



Row form: _____



Section 5. Set Theory Review. Referring to the row in Section 3 (P₉: 9 11 5 2 6 0 1 7 3 4 10 8), put each set into normal form, prime form, and provide the interval vector.

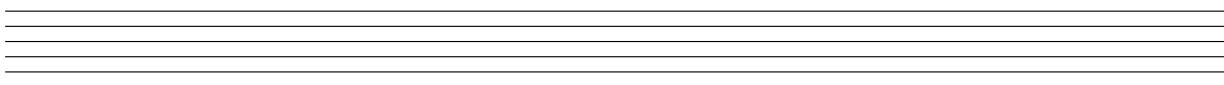
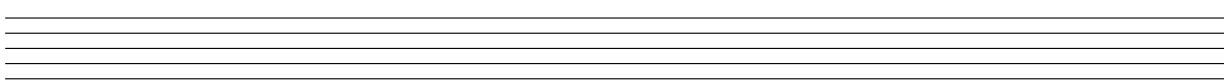
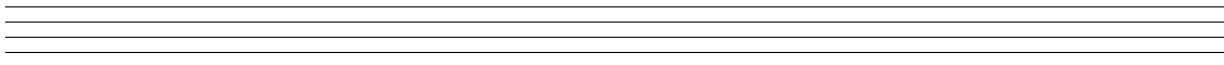
	Set 1.	Set 2.	Set 3.
P ₉ :	9 11 5	2 6 0 1	7 3 4 10 8

Set 1. Normal form: _____ Prime form: _____ Interval vector: _____

Set 2. Normal form: _____ Prime form: _____ Interval vector: _____

Set 3. Normal form: _____ Prime form: _____ Interval vector: _____

(scratch paper)



HOMEWORK EXERCISES

Assignment 66—Minimalism 1: Additive Process

Section 1. Given examples of Philip Glass's early minimalist music, create an additive or subtractive minimalist "process piece" based on the pattern below.

To write a piece that gradually adds patterns (additive), start in 7/8 with pattern A repeated four times, then proceed to 7/8 + 6/8 (pattern A+B four times), then 7/8 + 6/8 + 5/8 (pattern A+ B+C repeated four times), and continue until you finally reach 7/8 + 6/8 + 5/8 + 4/8 + 3/8 + 2/8 (A+B+C+D+E+F), repeating this entire pattern four times. Always repeat each combination of patterns four times.

Your other option is to write a subtractive piece, starting with the conglomerate pattern A+B+C+D+E+F repeated four times, then subtract the final pattern (F) for A+B+C+D+E (7/8 + 6/8 + 5/8 + 4/8 + 3/8) repeated four times, and continually subtract the final pattern from each conglomerate of the pattern until you end up with four repetitions of pattern A.

Pattern: A + B + C + D + E + F

Notate this assignment using notation software. Submit a printed copy and an electronic version for playback.

HOMEWORK EXERCISES*Assignment 67—Minimalism 2: Phase Shifting*

Section 1. Given the examples of phase pieces, create a phase piece based on the pattern below. **Repeat each pattern 4 times.** In each successive phase of the pattern, displace the original pattern 1 note to the left in the lower voice (the first two phases are shown below). The upper voice remains the same throughout the entire piece. Continue the process until the voices line up again.

("In phase")

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

5 2 3 4 5 6 7 8 9 10 11 12 1

1 2 3 4 5 6 7 8 9 10 11 12

9 3 4 5 6 7 8 9 10 11 12 1 2

(lower part rotated one note to the left,
starting on the 2nd note of the pattern)

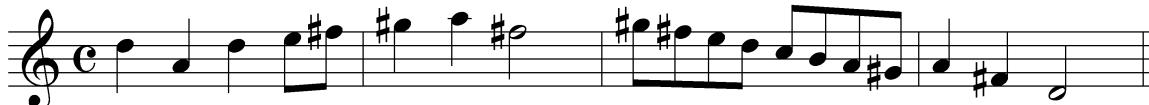
(lower part rotated two notes to the left,
starting on the 3rd note of the pattern)

Notate this assignment using notation software. Submit a printed copy and an electronic version for playback.

NAME _____

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 12
Practice Test

Section 1. *Scale/Mode Identification.* Please identify the following modes and scales.



1. Scale/Mode used: _____



2. Scale/Mode used: _____

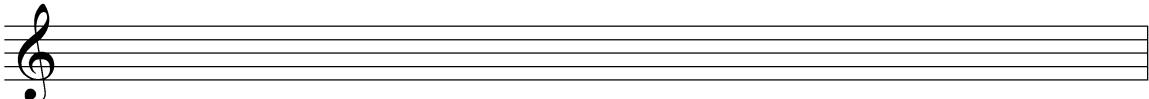


3. Scale/Mode used: _____

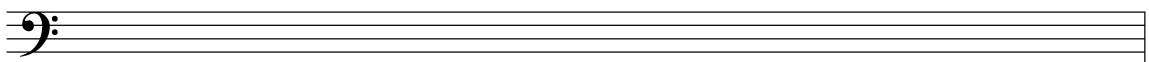


4. Scale/Mode used: _____

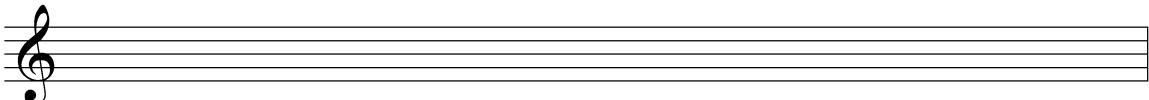
Section 2. *Scale/Mode Writing.* Please write the following scales/modes.



1. E-flat Phrygian



2. A Lydian-Mixolydian



3. F-sharp Hexatonic

Section 3. *Parallelism*. Please complete the following examples using strict parallelism. Maintain the interval relationships; do **not** make enharmonic alterations.

1.

A musical staff with two systems separated by a vertical bar line. The top system starts with a C major chord (C, E, G) in treble clef. The bottom system starts with a D minor chord (D, F#, A) in bass clef. The staff consists of five lines and four spaces.

2.

A musical staff with two systems separated by a vertical bar line. The top system starts with a G major chord (G, B, D) in treble clef. The bottom system starts with an E minor chord (E, G, B) in bass clef. The staff consists of five lines and four spaces.

Section 4. Analyze the following polychords.

A musical staff with four systems separated by vertical bar lines. The top system shows a C major chord (C, E, G) in treble clef. The second system shows a G major chord (G, B, D) in treble clef. The third system shows a C major chord (C, E, G) in bass clef. The fourth system shows a G major chord (G, B, D) in bass clef. The staff consists of five lines and four spaces.

Section 5. Writing the following polychords.

$$\begin{matrix} \text{Bb} \\ \text{Ab} \end{matrix}$$

$$\begin{matrix} \text{A+} \\ \text{Bbm} \end{matrix}$$

$$\begin{matrix} \text{Em} \\ \text{Eb} \end{matrix}$$

$$\begin{matrix} \text{Dm} \\ \text{C+} \end{matrix}$$

A musical staff with four systems separated by vertical bar lines. The top system is blank. The second system is blank. The third system is blank. The fourth system is blank. The staff consists of five lines and four spaces.

Section 6. After analyzing the given chord as a lead-sheet symbol, revoice it in four ways:

- (1) as a six-note tertian chord stacked only in thirds
- (2) as a six-note quartal chord stacked only in perfect 4ths
- (3) as a six-note quintal chord stacked only in perfect 5ths
- (4) as a six-note secundal chord stacked only in 2nds

LSS: _____ (1) in 3rds (2) in 4ths (3) in 5ths (4) in 2nds

Section 7. *Set Theory*. For the following sets, provide the normal form, prime form, and interval vector.

Set 1. Normal form: _____ Prime form: _____ Interval vector: _____

Set 2. Normal form: _____ Prime form: _____ Interval vector: _____

Set 3. Normal form: _____ Prime form: _____ Interval vector: _____

Sets 1 and 2 combined:

Normal form: _____ Prime form: _____ Interval vector: _____

Section 8. *Transposition (T_n) and Inversion (T_nI) of Sets.* Transpose or invert the following sets as specified. Write your answers in normal form.

- Transpose [7, 10, 11] at T_8 : [__, __, __]
- Transpose [4, 5, 8, 10, 11] at T_{10} : [__, __, __, __, __]
- Invert [1, 4, 5] at T_8I : [__, __, __]
- Invert [3, 4, 9, 10] at T_7I : [__, __, __, __]

Section 9. *Twelve-Tone Technique.* Identify P_4 and the three other row forms in the example below; specify the order of notes in the row (or “do a 12-count”). Follow the rows all the way through—there are slight differences. Also, notate the two row forms specified below.

Notate I_5

Notate RI_7

Notate R_{10}